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THE HYMNS AND HYMN WRITERS OF THE CHURCH HYMNARY

THE HYMNS AND HYMN WRITERS OF THE CHURCH HYMNARY

BY

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PREFACE

THE preparation of The Church Hymnary by the four Presbyterian committees is a work of surpassing interest in the annals of Presbyterianism; and its completion and publication were the event in our ecclesiastical history in the past year.

The result, important in itself, is interesting and gratifying in this, that it makes manifest to the world that the Scottish Churches are one. The reception given to the compilation, exceeding anything anticipated by the most hopeful, has removed that fact beyond all controversy. Time will doubtless reveal, in an even more palpable manner, that the expression of good will and brotherly regard is not accidental, but the prevailing sentiment of our people. In the midst of all our external divisions we cannot forget that we are of the same household.

But not alone in Scotland, in Ireland also the spirit of good will has revealed itself; and it would seem as if the Presbyterians there, and in our colonies throughout the world, were recalling their kinship, and gladly availing themselves of a circumstance which enables them to proclaim it.

While to this sentiment is doubtless largely due the marvellous reception given to The Church Hymnary,

the compilation is so altogether good, that a large measure of its success must be attributed to its own intrinsic worth.

No one can close his eyes to defects when he sees them, and defects there are in The Church Hymnary; but this must be said, that with all its defects, which are very patent in many cases, and certainly ought to be fewer, the collection is one of the best for congregational use in our language. This is a sober opinion expressed after having laid the book alongside the principal hymnals in use in Great Britain and America, and making careful and minute comparisons.

Let it be said at once that this is not a book for hymnologists: it has been prepared for the purpose of giving to our people who may use The Church Hymnary a guide from which such information can be obtained, as shall enable them to use that praise book with greater interest and appreciation.

It has been the endeavour of the author to make reference to every hymn-writer represented in the Hymnary, and to say something about every hymn.

And considering that so few of our people, comparatively, know anything at all about the history of The Scottish Metrical Psalter, and The Translations and Paraphrases, and that these are still to a large extent the praise material of our Churches, it has been thought that a chapter giving some historical account of them might not be an unwelcome addition to the book.

The author's heartiest thanks are due to the following contributors, who have added value to the book by their contributions:—

The Rev. Dr. Archibald Henderson, Crieff, secretary of the Joint Hymnal Committee, for the chapter on the preparation of The Church Hymnary.

The Rev. Dr. Charles G. McCrie, Ayr, who is at home in everything that pertains to Presbyterian public worship, for the chapter on The Scottish Metrical Psalter and The Translations and Paraphrases.

The Rev. Dr. H. C. G. Moule, Principal of Ridley Hall, Cambridge, for the article on Charlotte Elliott.

The Rev. Dr. Hugh Macmillan, Greenock, for the account of a visit to the Convent of Mar Saba.

The Rev. John Smith, B.D., Partick, convener of Sabbath School Committee of the Church of Scotland, for the introduction to the chapter on Children's Hymns.

Mr. William Cowan, Edinburgh, secretary of the Joint Music Committee, for the chapter on the Music of The Church Hymnary.

And very specially to the Rev. James Bonar, M.A., Ranfurly, Bridge of Weir, not only for the chapter dealing with the hymns of Horatius Bonar, but also for continued and ungrudged help in more ways than can be indicated from the beginning of the preparation of this work until now.

For the rest of the book the author is himself responsible.

It should be mentioned that the arrangement of the various hymn-writers in sections has been regulated by the date of birth in each case.

It is quite impossible when so many authorities have been consulted, and so many references made to hymnological works, memoirs, magazine and periodical articles, to give anything like a full list of these. But the author would very gratefully express his indebtedness to the many correspondents, some of them hymn-writers of note, and others representatives of hymn-writers deceased, who

have with delightful generosity placed material at his hand. He is also indebted to the following sources of information:—

The hymnological works of—Daniel, Mone, Dreves, Neale, Trench, Duffield, Christ and Paranikas, Littledale, Mrs. Browning, Ellerton, Selborne, Schaff, Miss Winkworth, Hatfield, Curwen, Stevenson, Mrs. Charles, Horder; also to the Geistlicher Liederschatz, and particularly to The Dictionary of Hymnology, edited by the Rev. Dr. Julian, Vicar of Wincobank, Sheffield, and the Rev. James Mearns, Vicar of Ashby-de-la-Launde, Lincoln. No one who desires to have a full and intelligent survey of hymnology can afford to dispense with a work to which so many master hands have contributed, &c.

Very conscious of its many defects, it is yet the earnest desire of the author that this volume may aid our people in their endeavour to praise God, who is the King of all the earth, with understanding.

JOHN BROWNLIE.

PORTPATRICK,
April 20, 1899.

NOTE TO RE-ISSUE, 1911.

The author would avail himself of the opportunity which this re-issue offers to express his indebtedness to the many friends, both at home and abroad, who have in various ways given expression to their appreciation of this work, and have made acknowledgment of help derived from it.

It is particularly gratifying to know that it has been found useful at Bible classes as a text book, and the hope is entertained that this cheap issue may make it possible

for ministers, and Bible class teachers generally, to avail themselves still further of the material which it places at their disposal.

The lapse of time has made certain additions and emendations necessary, and these, which should enhance the value of the book, will be found in an appendix. One of the additions is a list of hymn-writers deceased. In the course of twelve years the ranks of the nineteenth century hymn-writers of The Church Hymnary have been greatly thinned, and the names of those who have been removed by death, with the dates, and, where it has been found possible, the places where the deaths occurred, are given.

During the twelve years of its life, The Church Hymnary has secured and well maintained the right to be designated the book of common praise of the Presbyterian Church north of the Tweed, in Ireland, and in many of our colonies. The strange title has become a familiar one, and 'The Hymnary' is everywhere spoken of with an affectionate regard which is destined to grow as memories continue to gather around it.

Much has contributed to this happy state of matters;—the long-felt need of such a book of praise; the consciousness of unity in the churches in the noblest exercise of the human soul; the inherent excellence of the compilation; and the praiseworthy loyalty which everywhere greeted its appearance.

It will doubtless surprise many to learn that copies of The Church Hymnary have been issued sufficient to supply one to every man, woman, and child in Scotland. The following particulars may be interesting.

The sales during the past twelve years, that is since it was published, total considerably over 4,000,000 of the complete edition, and of this number more than 1,000,000

were sold within the first few months of publication. Even last year, more than a quarter of a million were sold, and there is no sign whatever that the demand is diminishing. Naturally the largest demand is for the editions without music, but of the music editions nearly a million copies have been sold, and about sixty per cent. of these give the Staff-notation, and forty per cent. the Sol-fa. The family edition in the Staff-notation is most in demand of the music books. For the simple Sol-fa edition there is a good demand which is greater than for the four-part Sol-fa, but not so great as for the four-part Staff edition. No fewer than four editions have been printed especially for binding up with Bibles. These facts testify to the cordial welcome accorded to the book, and to its continued usefulness.

J. B.

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I

THE PREPARATION OF THE CHURCH HYMNARY

I

THE co-operation of four Churches in its preparation invests The Church Hymnary with a special interest, as realizing, in some measure, the oneness of mind with which all Christians 'glorify the God and Father of our Lord Jesus Christ,' and as a step towards the fulfilling of the desire for unity which is drawing the Churches which have adopted it into closer fellowship. The idea of a common hymn-book for the Scottish Presbyterian Churches is not new. It is, indeed, only within the last fifty years that there has arisen any difference in their material of Church praise; for although one of the Churches, now included in the United Presbyterian Church, issued an authorized book of Sacred Songs and Hymns in 1794, the so-called Scottish version of the Psalms practically formed, with the Paraphrases, their common psalmody. In 1851 the then recently formed United Presbyterian Church authorized a hymn-book for use in public worship, and in 1876 published a new collection under the title of The Presbyterian Hymnal. In 1861 the Church of Scotland allowed the use of Hymns for Public Worship, of which an enlarged edition appeared in 1864. The first edition of The Scottish Hymnal was issued in 1870, and the second in 1884. The Free Church of Scotland followed with the first edition of its Hymn-book in 1872; and the second, and enlarged, in 1881. The Presbyterian

Church in Ireland had no recognized hymn-book, though hymns were used in several of its congregations, till it approved The Church Hymnary.

The introduction of those various books, and of successive editions of each of them, intensified the desire in Scotland for a common hymnal. As early as 1870, when it was resolved by the Synod of the United Presbyterian Church to prepare The Presbyterian Hymnal, the convener of its Hymn Committee was instructed to communicate with the conveners of the Hymn Committees of the Church of Scotland and the Free Church. He did so; and in reply was informed that, as regards the Church of Scotland, the time was inopportune, as its Committee was already too far advanced in the preparation of The Scottish Hymnal to be willing to delay its publication. On behalf of the Free Church it was answered that it was as yet unprepared to contemplate more than a small selection.

Another and, as it proved, more auspicious occasion presented itself in 1891, when the Synod of the United Presbyterian Church resolved to revise its Hymnal. Negotiations were opened with a view to the co-operation of the three Scottish Churches, which happily resulted in their approval of the project. Though the other two Churches were not purposing revision of their hymn-books, which had been more recently revised than The Presbyterian Hymnal, it was recognized that the work, if jointly undertaken, would occupy several years, and that such an opportunity, if lost, might not again offer itself.

The Hymn Committees of the three Churches thus instructed favourably to consider the proposal, began their work by each appointing a small sub-committee of five members; who, after a careful consideration of a tabulated list of the hymns in use in these Churches, unanimously reported that there was already such substantial agreement that no difficulty need arise in preparing a common hymnal.

They further suggested that the Hymn Committee of each Church should appoint seven representatives to form a joint committee to proceed with the work. This was approved, and the Joint Hymnal Committee was accordingly appointed: and met for the first time, as thus constituted, on January 23, 1893. Being commissioned to prepare a book of praise for three Churches, the Joint Committee naturally began its work by careful and repeated examination of the hymn-books in use in the three Churches[1]. Thereafter it carefully went through all the more important collections of hymns, including those sanctioned by the principal branches of the Christian Church at home and abroad. Some fifty hymn-books were thus searched for suitable material; and all suggestions from members of the committee, from whatever source, were carefully considered. The hymns thus provisionally selected were printed in a Draft Hymnal and Supplement, which were repeatedly revised. The hymns finally retained were then arranged topically, that those under each heading might be considered by themselves, that proportion might be kept between the various sections, as well as variety and sufficiency secured in each. While careful to retain hymns which familiar usage had endeared to the members of the several Churches, the Committee made room as far as possible for new hymns which were of intrinsic merit, and fitted to enrich the collection with fresh material of congregational praise.

Early in 1895 the Joint Committee was able to submit its draft report to the general Hymn Committees of the three Churches for their consideration, and thereafter to the Supreme Courts of the Churches, in May of the same year.

While the work, first suggested in May, 1891, was thus

[1] These were, in the Church of Scotland, The Scottish Hymnal; in the Free Church, The Free Church Hymn-book and Home and School Hymnal; and in the United Presbyterian Church, The Presbyterian Hymnal and The Presbyterian Hymnal for the Young.

in progress, interest in it had been spreading. In the Autumn of 1892 a Conference was held in Toronto of the delegates from the Churches throughout the British Empire to the General Council of the Presbyterian Alliance then meeting in that city. At that Conference a resolution was cordially and unanimously adopted, approving the proposal of a common hymnal for all the Presbyterian Churches of the empire, and resolving to take what steps were possible towards its accomplishment[1]. A memorial from that Conference was submitted to the Joint Committee, and brought by it before the Supreme Courts of the Scottish Churches in 1893, which all regarded it with favour.

In the Spring of 1894 the English Presbyterian Church appointed a committee of three members to co-operate in the work; and in the Autumn of that year the Hymnal Committee of the Presbyterian Church of Canada opened communications with the Joint Hymnal Committee which led to an exchange of Draft Hymnals, and to the sending (in the Spring of 1895) Mr. MacDonnell and Mr. McMillan to attend the meetings of the Joint Hymnal Committee, where they were most cordially welcomed. In the same year (1895) the General Assembly of the Presbyterian Church in Ireland appointed a committee to select suitable material for a hymn-book; and that committee was, at its own desire, furnished with copies of the Draft Hymnal.

In view of all suggestions received from members of

[1] The resolution adopted was in these terms: 'In the judgment of this Meeting it is very desirable to secure a common hymnal for the Churches in the British Empire holding the Presbyterian system; and it is agreed to appoint a committee to prepare a statement to be communicated to the Supreme Courts of the Churches here represented, and to correspond at once with Hymnal Committees (where such exist) in the several Churches, in order to have the matter of a common hymnal brought under the notice of the Supreme Courts at as early a date as possible, and to take any other steps necessary to secure the object in view.'

Synod and Assemblies in Scotland, and from the committees of other Churches, the Draft Hymnal was again revised, and in 1896 submitted to and approved by the Supreme Courts of the United Presbyterian Church and the Free Church of Scotland, and the Presbyterian Church in Ireland. Seven representatives of the Church in Ireland joined the Committee, and took part in the final adjustment and publication of The Church Hymnary. In 1897, after some changes, in which the other Churches concurred, the Church Hymnary was also approved by the Church of Scotland, and thus the project of a common hymnal for these four Churches was realized.

The object which the Committee steadily pursued throughout its labours was to produce a collection of hymns which should be truly catholic, including representatives of every branch of the Church in its roll of authors, and comprehensive as a book must be which is intended for use in various churches and congregations. Obviously a book so prepared could not be exactly what any one of the Churches would have made it. Hymns which had, in the opinion of all the representatives of any one of the Churches, special acceptance in that Church, were retained; where there was difference of opinion the committee felt free to judge on the intrinsic merit of each hymn[1]. Throughout the years of co-operation there subsisted the most cordial relations among all the members of the Committee, and when divisions were taken these never indicated the ecclesiastical connexion of those voting. The Joint Committee held in all fifty meetings, and its several sub-committees had many and protracted sederunts. Very special care was bestowed upon the text

[1] It may interest some to know how far The Church Hymnary agrees with the hymn-books in use in the three co-operating Scottish Churches. Excluding doxologies, &c., there are in all 625 hymns, of which 172 are in all the books, 128 are in *two*, 198 in *one* (119 in Scottish Hymnal alone, 33 in Free Church books alone; 46 in United Presbyterian books alone), leaving 127 which are new to all.

of the hymns to secure as far as possible fidelity to the original or authorized text. The hymns of living authors were submitted, in proof, to them; in other cases the form of the hymn in accordance with the author's latest edition was adhered to. All changes felt to be necessary, if the hymns were to be retained, have been fully given in the Notes appended to the large type edition. In this part of its work the Joint Committee in its report has duly acknowledged its great indebtedness to two of its members in particular, the Rev. James Bonar, M.A., and Mr. James Thin. It should also be mentioned that much consideration was given to the arranging of the hymns. This was felt to be of great importance during the progress of the work, as enabling the Committee to judge each section by itself, to reduce the number by sifting where there was excess, and to seek additional hymns where there was lack. In consequence such sections as on 'Our Lord's Second Coming,' on 'The Holy Spirit,' and others, will be found fuller than in most hymn-books. The order of the hymns within each section was inevitably regulated, to some extent, by the arrangements necessary in the musical edition; still, one reading through The Church Hymnary will at once recognize the progress of the order observed. The first 170 hymns are occupied with themes of praise of the Persons of the Trinity, and of their Work and Word; the second part with hymns of the individual Christian life; the third with the Church, or collective Christian life; followed by a large number of hymns for special occasions, and a full provision of hymns for the young. To help the use of the hymns in private as well as public, a text of Scripture has been prefixed as an interpreting motto to each; and a classified index of these is supplied in the edition in which the Notes on the Text are also given.

This history of its preparation will enable those interested to understand how The Church Hymnary took its final form—

how while, as perhaps some may think, overburdened with 'favourite' hymns, it yet is truly, what it was meant to be, a fresh contribution to church song, truly catholic in gathering from all quarters hymns suited for the praise of the Evangelical Churches. Whatever defects attach to it, as due necessarily to the imperfection of all human works, to the methods by which, or the conditions under which the Joint Committee worked, it is the product of very much earnest and prayerful labour, by men, most of whom had taken responsible part in preparing denominational collections, who yet esteemed it a great privilege and honour to combine their best efforts and their experience in preparing a common book of praise which should supersede these. It is a clear-voiced witness to the unity of the faith in these Churches, and to their desire, superior to denominational distinctions, to make the praises of their sanctuaries more worthy of their one Lord.

II

NEW TESTAMENT AND PRIMITIVE CHURCH HYMNS

II

Christianity was borne into the world on the wings of song, but not the song of the Church: the Church was dead, and in the dead periods of her history no praise is found winging its way to God. It is when she has been roused to life and earnestness by the inspiration of a new hope, that the emotions are stirred, and the heart finds its expression in song. The chill dark night of legalism and formalism had brooded long. The voice of the prophets had sunk into silence; and the unexpressed, because unconscious, longing of men's hearts, was for the dawning of the day that should give the promised blessings.

That day is at hand, a brighter than the world had yet seen, and Mary breaks the stillness of the expectant hour with the strains of the *Magnificat*. She alone is inspired. It is given to a humble maiden of Israel to sing the first Christian song, in the quiet of the home of her kinswoman Elisabeth, in the hill country of Juda. The greatest honour that could rest upon a woman of Israel has come to her, for she is the destined mother of the Messiah.

My soul doth magnify the Lord,
And my spirit hath rejoiced in God my Saviour;
For He hath regarded the low estate of His handmaiden;
For behold, from henceforth all generations shall call me blessed.

A comparison of the *Magnificat* with the song of Hannah,

recorded in the first chapter of 1 Samuel, is interesting, and inclines us to the belief that it was the model after which Mary framed her hymn. If such was the case, then doubtless Mary was familiar with the Greek version of the Old Testament, for it is to the Greek version of Hannah's song, and not to the Hebrew, that the Magnificat has the closer resemblance.

Versifiers have of course laid hands upon the *Magnificat*; but in no case with anything approaching success. Nothing can surpass in beauty and stateliness the rhythmical prose of the New Testament version; and the compilers of The Church Hymnary have done well to adopt it, and to discountenance all others.

Song succeeds song at this glad time; and no sooner do the strains of the *Magnificat* die away, than the song of Zacharias proclaims the advent of the Baptist.

Blessed be the Lord God of Israel,
For He hath visited and redeemed His people.

. . . . . .

And Thou, Child, shalt be called the prophet of the Highest,
For Thou shalt go before the face of the Lord to prepare His ways.

In due time the son shall take up the prophecy which the father sang in the *Benedictus*, and say, 'Behold the Lamb of God, which taketh away the sin of the world.'

And now it is the song of angels that we hear. The Messiah of God, Emmanuel, Christ is born. The day of days is dawning: it was meet that angels should greet it. 'And there were in the same country shepherds abiding in the field, keeping watch over their flock by night. And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them. . . . And suddenly there was with the angel a multitude of the heavenly host praising God, and saying, "Glory to God in the highest, and on earth peace, good will toward men."'

More beautiful, because more tender than the *Benedictus*,

(if a comparison of subjects so sacred be allowable) is the pathetic song of Simeon—the *Nunc Dimittis.* The circumstances of Simeon's song are touching. A devout man, he is waiting for the consolation of Israel, and it is given to him while in the temple to take the young Child in his arms; and while his eyes behold the long hoped-for consolation, the pent-up emotion of his heart finds expression:—

> Now lettest Thou Thy servant depart, O Lord,
> According to Thy word, in peace;
> For mine eyes have seen Thy salvation.

Down through the ages of Christendom these first Christian songs have come, their beauty and their sweetness undiminished; and still, as at the first, giving expression to the emotions of the human heart—the *Magnificat,* the *Benedictus,* the *Nunc Dimittis,* just as they came from the lips of the inspired singers. But the *Song of the Angels* has been caught up, and from its strophes a nucleus has been formed, round which a noble song has entwined itself.

That these songs were sung in the apostolic and early Christian Church, with many others, mere fragments of which have been preserved to us, we can have no manner of doubt. We cannot carry back our prejudices to apostolic times, and they in turn refuse to lend encouragement to them. Beyond the hymns of Mary, Zacharias, and Simeon, and perhaps the Angels' Song, if in its original form it can be considered, we have no complete hymn in the New Testament, if we except the song of the disciples on their dismissal by the rulers in Jerusalem (in which the second Psalm is to some extent utilized), and the thirteenth chapter of 1 Corinthians.

But the snatches of rhythmical prose to be found in many of the Epistles would seem to have formed part of hymns familiar to those to whom the Epistles were addressed, of

which the following from the sixth chapter of 1 Timothy is one of the best specimens:—

> The Blessed and only Potentate,
> The King of all the kingly ones,
> The Lord of all the lordly ones, &c.

The *Ter Sanctus* has its nucleus in the song of the seraphim in Isaiah's vision, 'Holy, holy, holy is the Lord of hosts.' In many respects it is the oldest hymn in the praise of the Christian Church. We find it in the Book of Revelation, and it has come to us through the Greek and the Latin; gathering around it, as it descends through the ages, the expressions of sanctified devotion.

In all likelihood the earliest hymns were in the Syriac language, which in course of time gave place to Greek. In the early centuries Greek was the treasure-house of song, but when in the fourth century Latin hymnody took its rise, the hymn-writers of that language served themselves heirs to all that was best in the Greek.

III

HYMNS FROM THE GREEK

III

It is gratifying to find that we have even seven hymns from the Greek in The Church Hymnary, although strictly speaking only five of these are renderings, the other two being merely suggestions or imitations. They are among the best available, and to say that is to make a confession. The hymns of the Greek Church have been neglected in the West. The office-books in which these hymns are preserved number seventeen volumes quarto, and must contain material of one sort or another for many thousands of hymns, yet it is doubtful if at the present time more than 150 pieces have been rendered into English. Dr. John Mason Neale is the only scholar who has to any extent dealt with the interesting subject, and to him we are indebted for five of the seven hymns referred to. In his Introduction to the History of the Holy Eastern Church, and Hymns of the Eastern Church; and in Dr. King's Rites and Ceremonies of the Greek Church in Russia, Dr. Littledale's excellent Offices of the Holy Eastern Church, Mrs. Browning's Greek Christian Poets, A. W. Chatfield's Songs and Hymns of the earliest Greek Christian Poets, the article on Greek Hymnody in Dr. Julian's Dictionary, and Mr. Shann's translation of The Book of Needs, and of the Euchology, we have indicated almost the whole material at hand.

No doubt much can be said by way of extenuation of our almost culpable neglect of a subject so interesting from many points of view. For one thing, to the ordinary student of Greek it has little attraction. None of the Greek Christian poets are poets of more than ordinary merit, although when John of Damascus forgets his adversaries, and when he is content to dispense with his rhythmical peculiarities and acrostic arrangements (which he seldom is) and allows his inspiration to fly forth uncaged, we have something worthy of the greatest Greek Christian poet. Others wrote more voluminously in some cases, but none so well. Gregory of Nazianzus wrote 30,000 verses!

And the Greek of the Christian poets is not the language of the men who inspired the world, and gained for themselves and their works immortality—not the Greek in subtilty, in variety of cadence, and intellectual possibilities of Homer and Pindar, Sappho and Aeschylus, Plato and Aristophanes. It is an instrument that has lost its edge and keenness. It offers few attractions to the men to whom the ancient Greek poets are a delight.

But still further, by way of extenuation, the translator experiences great difficulties in finding suitable material. An excellent collection of sacred Greek poetry has been compiled by M. Christ and M. Paranikas,—Anthologia Graeca Carminum Christianorum, published at Leipzig in 1871; but the hymns in that volume are in the classical measures, and (with the exception of those by John of Damascus, which are in iambics) were never admitted into the service-books of the Church. Tho hymns proper of the Greek Church are in the service-boeks, and are all in rhythmical prose. And here the difficulty begins. First of all to find the lines that would reward the work of metrical translation involves an amount of continued application, which taxes the patience to the utmost, for hymn, prayer, Scripture, and exhortation seem sometimes to run the one

into the other, and where the one ends and the other begins is a toil to discover. Many of the hymns are exceedingly beautiful—beautiful and tender in their expression of the simple Gospel verities, for in this Greek hymns excel; but they are so tainted with mariolatry and hagiolatry, so crowded with symbolism the most grotesque and extravagant, that it is only by a process of sifting and careful gathering up and connecting, that centos can be formed fit to be used in our Protestant worship.

Strange as it may seem, the utter simplicity of the hymns of the Greek Church is one of the greatest difficulties which the translator has to overcome. To render the rhythmical sections of the service-books into ordinary prose is a matter of no real difficulty, and in that form they have positively no attraction save for the specialist; but to choose a stanza, preserve the thought and spirit of the lines, and give them the form of an orthodox English hymn—that constitutes the real difficulty. We do not wonder that the best of Dr. Neale's so-called translations from the Greek are mere suggestions of the original. To the man who can breathe the spirit of those hymns, and revive that spirit in the stanzas of an English hymn, the field of enterprise is inexhaustible.

Such are some of the drawbacks which the translator has to face and overcome; but the gems with which the Greek service-books are studded are in many cases so bright and beautiful that it is worth while devoting time and patience to the discovery of them. Surely it is not too much to hope for that in these days when hymnody is receiving so much attention from men who in many cases have the necessary qualifications for the work, the poetry of the Greek service-books may have its share.

The oldest hymn in The Church Hymnary, outside of the New Testament hymns, is that one which begins in the original *Στόμιον πώλων ἀδαῶν.* It was in all probability

the work of CLEMENT OF ALEXANDRIA, born at Athens circa A.D. 170. He was a Stoic, but an earnest seeker after truth where he thought truth was to be found. Under the guidance of Pantaenus he was led to embrace Christianity, and was for some time head of the Catechetical School at Alexandria. He died about 220 A.D. Certain of his works, all subsequent to his conversion, are preserved to us in various editions—there are two good volumes in the Ante-Nicene Christian Library, and in one of these we have a literal rendering of a dithyrambic ode to the Saviour. Here is the latter part of it: 'Guide [us] Shepherd of rational sheep; guide unharmed children, O Holy King, along the footsteps of Christ; O Heavenly Way, Perennial Word, Immeasurable Age, Eternal Light, Fount of Mercy, Performer of Virtue; noble [is the] life of those who hymn God, O Christ Jesus, heavenly milk of the sweet breasts of the graces of the Bride pressed out of Thy wisdom. Babes nourished with tender mouths, filled with the dewy spirit of the rational pap, let us sing together simple praises, true hymns to Christ [our] King, holy fee for the teaching of life.' From this it will be seen that the original hymn is merely a string of epithets; and Dr. Hamilton M. Macgill, whose rendering of these lines has been adopted, has exercised great ingenuity in weaving from the overwhelming mass of material a hymn so beautiful:—

Lead, holy Shepherd, lead us,
Thy feeble flock, we pray;
Thou King of little pilgrims,
Safe lead us all the way.

Next in point of age comes the hymn *φῶς ἱλαρὸν ἁγίας δόξης*. The author is unknown, but as it is quoted by St. Basil in the fourth century, and then as of unknown authorship, the likelihood is that it is one of the earliest Christian hymns, possibly of the second century. In the Greek Church it is generally attributed to Athenogenes the martyr, A.D. 196,

and is the vesper hymn in the Greek Church service. The rendering:—

Hail, gladdening Light, of His pure glory pour'd,

is from the pen of John Keble, the author of The Christian Year, and is deservedly the most popular of the many renderings of that hymn.

ANATOLIUS (early in the seventh century) was an extensive hymn-writer, and over a hundred of his compositions find a place in the Greek service-books. There is little known about him. The hymn *τὴν ἡμέραν διελθόν* is a cento from the Greek post-communion service, and is still, so Dr. Neale informs us, a great favourite in the Greek isles. 'It is to the scattered hamlets of Chios and Mytilene, what Bishop Ken's Evening Hymn is to the villages of our own land.' The rendering:—

The day is past and over:
All thanks, O Lord, to Thee;

by Dr. Neale, is a very beautiful hymn, and is growing in favour.

JOHN OF DAMASCUS is by far the most prominent and most poetical of all the Greek Christian poets. He dwelt for many years in his native city of Damascus, a valiant champion of orthodoxy against all comers. His influence in Greek hymnody was immense; and he is held in high esteem by the Greek Church for his work in that department, and as a theologian. The Octoechus, which contains the ferial office, was, it is said, arranged by John of Damascus. There his canons are found, which are perhaps his greatest work in hymnody. He is represented in The Church Hymnary by two hymns, *Ἀναστάσεως ἡμέρα* and *Τὰς ἕδρας τὰς αἰωνίας*, very delightfully rendered by Dr. Neale as

The day of resurrection!
Earth, tell it out abroad;

and

Those eternal bowers
Man hath never trod.

The first is an Easter hymn, and forms the opening ode of his great canon for Easter Day, called the 'Golden Canon' and 'Queen of Canons.' The canon contains eight such odes, some of which are exceedingly fine, although sometimes overweighted with excessive imagery. The second hymn is doubtless the result of some suggestion from the Greek, for no text at all corresponding to Dr. Neale's rendering can be found in the Pentecostarion, in which office it should be contained. If that be the case, it ought not to be ranked as a translation, but alongside other imitations, or as an original hymn.

John retired eventually to the monastery of Mar Saba, where he spent a life of devotion, and sang those Christian songs which have cheered and inspired so many generations of Christians in the East.

The following is a sketch of a personal visit to that monastery, which Dr. Hugh Macmillan has been good enough to send to the writer:—

'The Mar Saba Convent is unique among the religious institutions of the world. Its weird situation, and the strange associations which for more than a thousand years have gathered round it, create a spell of fascination which no traveller who visits the spot can resist. Passing through the dreary homeless waste of calcined limestone hills, which stretches between Jerusalem and the Dead Sea, you come at last to the gate of the monastery, perched like an eagle's nest on the edge of the gorge of the Kedron. You look sheer down from the parapet that guards the open court of the convent, five hundred feet or more, to the bottom of the defile, where the Kedron in intermittent threads of silver languidly flows. The almost vertical rocks on either side are of stratified limestone of a reddish hue in nearly horizontal courses, the strata being of unequal hardness; causing, as the result of weathering, hollows and projections to appear in the face of the cliff.

'Strange to say, when the din of theological strife was loudest in the world without, there arose in this secluded monastery a remarkable group of poetic men, who in their cells were stimulated to compose hymns of peace and love which have been the most precious heirlooms of the Church ever since. The most celebrated of these was John of Damascus, whose empty tomb is in the church, his remains having been carried away to Constantinople. This great theologian and hymnist began his career as a high officer of state in his native city. After a most active and useful life in this capacity, he disposed of all his possessions among his relatives and the poor, and retired to the solitude of Mar Saba, where he spent his remaining years and died about 760. He lived at the time when the Eastern Church was on the eve of separation from the Western: but the great schism did not happen in his day. And therefore his unique position at the point of divergence gave him a commanding influence with both Churches. He is considered by almost universal consent to be the greatest poet of the Eastern Church.

'Within the walls of Mar Saba were composed the noble strains breathing the glorious hopes of the Resurrection which are still sung in the most impressive circumstances each Easter Day throughout the whole Greek Church, and which are solemnly chanted when the dead are laid in the grave. He gave an immense impulse to Greek hymnody. Not only its doctrinal character, but its rhythmical models and its musical accompaniments were attributed to him.

'It is a most interesting circumstance that STEPHEN THE SABAITE, so called to distinguish him from so many other Stephens, and because he was so closely identified with the monastery of Mar Saba, is said to have composed that beautiful and well-known hymn so often sung in our churches, *Art thou weary, art thou languid.* Dr. Neale in his translation has greatly modified the original Greek

words, the modification adding (which is not unusually the case) to the beauty and impressiveness of the hymn.'

Stephen was a nephew of John of Damascus, and died at Mar Saba in 794.

It may be added that the modification is so great that the hymn *Art thou weary* is to all intents and purposes an original hymn. The same must be said of *O happy band of pilgrims*, which is simply the result of a suggestion Dr. Neale got while reading a canon by Joseph of the Studium, or as he should rather be termed, JOSEPH THE HYMNOGRAPHER. The Studium was the name of a great monastery which existed at Constantinople, to which Joseph, a Sicilian by birth, who had embraced the monastic life, retired early in the ninth century. He was the most extensive hymn-writer of the Greek Church, even more so than Gregory of Nazianzus, and the greater number of his compositions find a place in the Greek service-books.

IV

HYMNS FROM THE LATIN

IV

FAR differently has it fared with Latin hymnody. We now enter upon an expanse over which no clouds rest. Far as the eye can reach, on hill and plain, the light falls; every level tract has been explored, and every height surmounted.

From the fourth century, down to the date of the Paris Breviary, 1736, an uninterrupted stream of Latin hymns flowed. It had its windings, its narrows and rapids, its long lazy stretches where the pools stagnate, but it was one stream.

Hymnologists, fired with a love for the subject, have brought together about 10,000 pieces; and of these, many hundreds, in part or in whole, are suitable in every particular for the purpose of praise in the Reformed Churches. Daniel, Mone, Dreves, and others—Germans in almost every case be it noted, for Germans far surpass us in work hymnological—have compiled from Missals and Breviaries in which they have been preserved, and from original manuscripts in monasteries and elsewhere, the excellent collections of Latin hymns associated with their names.

And so the great mass of hymn literature of the Western Church is at our hand; and with the knowledge of the Latin language needful, the study of the subject may be pursued in comparative comfort with the help of Chevalier's Repertorium Hymnologicum, which is really a royal road to learning in Latin hymnology.

It is interesting to study hymnology in its relation to Christian doctrine and life, and for that purpose Latin hymnody gives us much that is useful. In the growth of Latin hymns we can trace the growth of Christian doctrine. And not only were those hymns the reflection of the prevailing beliefs, they were also made the means by which it was sought to promulgate and propagate those beliefs. As in the time of Chrysostom, the Arians were in the habit of marching through the streets of Constantinople singing their hymns, it became necessary for Chrysostom, so he thought, in order to counteract that influence, to adopt like measures and encourage street-singing of orthodox hymns. Latin hymns were put to much the same use, so where the words of divines and the decisions of councils could not go, the simple hymns of faith, with their sweet insinuating influence, found men's hearts and taught them the truths of Gospel doctrine.

The earliest Latin hymns deal with the Person of Christ. It was around that subject that the early Fathers fought with such determination, and from those hymns we gather what the belief of the struggling Church was—that Jesus Christ was God Incarnate—true God and true man. To the miraculous birth of our Lord great regard was paid. It was no obstacle to their mind that it was miraculous—stupendously so. Enough to them that God had come to dwell with men, and in that great event, and in the union of the divine and human natures, was seen the answer to the longings of the human heart down through the ages, and the solution of all its doubts.

But those early hymn-writers not only recognized the fact of the divine Incarnation, and its miraculousness; they understood and appreciated its necessity. On that subject Latin hymnody is specially rich. Christ was the champion who entered the lists, and by His passion and death grappled with the adversary and overcame. The grand

hymn of Fortunatus, *Pange lingua gloriosi*, which for adequate reasons is not included in The Church Hymnary, expresses very thoroughly the mind of the Church. It is so altogether valuable in that respect, that we feel constrained to give a translation of the second part of it, beginning *Lustra sex qui iam peregit*, from the text of the Roman Breviary of 1632:—

Thirty years by God appointed,
And there dawns the woful day,
When the great Redeemer girds Him
For the tumult of the fray,
And upon the Cross uplifted
Bears our load of guilt away.

Ah! 'tis bitter gall He drinketh
When His heart in anguish fails;
From the thorns His life-blood trickles,
From the spear-wound and the nails;
But that crimson stream for cleansing,
O'er creation wide prevails.

Faithful Cross! in all the woodland
Standeth not a nobler tree,
In thy leaf and flower and fruitage
None can e'er thy equal be;
Sweet the wood and sweet the iron,
Sweet the load that hung on thee.

. . . . . .

Only thou could'st bear the burden
Of the ransom of our race,
Only thou could'st be a refuge,
Like the ark, a hiding-place,
By the sacred blood anointed,
Of the covenant of grace.

Blessing, blessing everlasting,
To the glorious Trinity;
To the Father, Son, and Spirit
Equal glory let there be;
Universal praise be given,
To the Blessed one in Three[1].

[1] Hymns of the Early Church, by the Rev. John Brownlie, 1896.

The last stanza, which is not by Fortunatus, but was probably added to the hymn in the seventh century, is a rendering by Hamilton M. Macgill, and has a place in The Church Hymnary as a doxology:—

Glory, glory everlasting.

We have to confess that the references to the atonement of our Lord are few. But we can account for that. Men cannot deal with everything at once. Those were the days in which men fought for the Unity and Trinity of the Godhead, and for the divinity and true humanity of Christ; but we have no reason to doubt that the Church understood and held by the vicariousness of His passion and death. We have it expressed in the hymn of Fortunatus just given, and if the *Te Deum* in its complete form dates as early as the fifth century, then we have at that time a most direct and clear reference to the atoning efficacy of Christ's death:—

We therefore pray Thee, help Thy servants: whom Thou hast redeemed with Thy precious blood.

The position occupied by Latin hymnody in relation to the universal praise of the Church is very remarkable. There can be no doubt that it derived much of its inspiration from the earlier Greek hymns: indeed not a few of these have been reproduced in Latin: and when the stream had run its independent course, beautifying the lands through which it flowed with its refreshing and fertilizing influence, down to the later centuries, it did not die away; but as a great river sometimes by many branches finds its way to the sea, this rush of Latin song by innumerable channels unites itself with the universal praise. Under the skilful leadership of Luther and others, the old Latin hymn-writers sang the Reformation into Germany, and have complexioned the praise of that people ever since. And although not so early, yet how truly have our English hymn-writers been inspired! And still those immortal songs inspire, while the masterpieces find an honourable place in

our praise-books alongside the hymns of Wesley, Bonar, and How.

The Church Hymnary contains no fewer than thirty-one renderings from the Latin. In no hymnal of any of the Presbyterian Churches of Scotland hitherto published have so many found a place. In The Scottish Hymnal there are twenty-two; in The Free Church Hymn-book seventeen, and in The Presbyterian Hymnal eighteen.

While it is gratifying to find so many hymns from the Latin honoured at the hands of our latest compilers, there is still room for regret that the number is not greater.

The earliest Latin hymns are from the pen of Hilary. Before him we have none; with him Latin hymnody begins. His voice is the first, and it is not without much sweetness. There is a beautiful simplicity about the hymns attributed to him, as if written before the days in which doctrines were elaborated, and men fought about them. But the 'Hammer of the Arians' (Malleus Arianorum) knew what doctrinal controversy meant.

Hilarius Pictaviensis was born at Poictiers—famous in the world's history for the great men who have dwelt there—early in the fourth century, of well-to-do and influential heathen parents. He himself informs us that he lived in luxury, but was fortunate to have received in his youth the best education possible. We can fancy that his progress towards Christianity would be very gradual; but he tells us how he was ultimately inclined to throw off the last vestige of paganism. When he read in the Scriptures that God is the great 'I Am,' that He held the winds in His fists, and that the heaven was His throne, and the earth His footstool, he concluded that that God surpassed all others in might. And when he read further that that God loves us, then he was led to trust Him. But all was made plain to him when he turned to the Gospel of St. John, and he was

enabled with calmness and firmness to accept the Christian doctrines.

Hilary, although married when the see of his native town became vacant, was nevertheless elected to it, and became Bishop of Poictiers.

But it was against Arianism that Hilary worked, and by his zeal brought suffering upon himself. With a determination and persistency all the more to be wondered at, seeing that the Emperor Constantius was himself an Arian, Hilary continued to purge the Church of that heresy. In that he was in a remarkable degree successful, doubtless as much on account of his tact as for any other reason. But his turn to suffer defeat came. The Arians gained the ascendency, and Hilary had to leave his country for Phrygia, to which he was banished.

In A.D. 361, after the Council of Constantinople, when the Nicene Creed had been victorious, he returned to his bishopric, and resumed his Church-cleansing efforts.

Hilary had one daughter, Abra. We mention the fact because she was the occasion of at least one of his sweetest hymns. In reply to one of her letters which he received during his banishment, he sent her two Latin hymns, one for the morning, and the other for the evening, with the injunction that she was to use them regularly. The morning hymn is unfortunately not in The Church Hymnary, and is mentioned here for the very good reason that it is the only substantially authenticated hymn of those generally ascribed to Hilary. So Abra was the occasion of perhaps the earliest Latin hymn in our possession, and its first singer.

Of the other hymns commonly ascribed to Hilary, *Iam meta noctis transiit* finds a place in The Church Hymnary. The rendering :—

Gone are the shades of night,
The hours of rest are o'er ;

is by the present writer. The ascription to Hilary is due to Daniel, the compiler of the Thesaurus Hymnologicus, who gives Cardinal Thomasius as his authority. In this Daniel errs, for the hymn appears in the Mozarabic Breviary of 1502, and Thomasius quotes from that without giving Hilary's name. The information we have leads us to the conviction that the hymn is not Hilary's.

To what extent Hilary was a hymn-writer we cannot tell with exactness. We know that he compiled a Liber Hymnorum, and no doubt many pieces included in that volume were from his own pen; but we have scant information, and only a fragment of the Liber Hymnorum has been found. Hilary died at Poictiers, Jan. 13, 368.

Ambrose, the first great poet of the Latin Church, was born at Treves, in Gaul, early in the fourth century, probably in 340. Like Hilary, Ambrose had been accustomed to ease and comfort in his youth. His father was a Roman noble, and wealthy. He was educated at Rome, and when qualified went to Milan, where he practised at the bar. Towards the middle of the century he received a consular appointment from the Emperor Valentinian in Upper Italy, his head quarters being still at Milan. His appointment to the bishopric was peculiar. Auxentius, former bishop, who had joined the Arians, died. It was the duty of Ambrose, by virtue of his civil office, to preside at the election of a successor. Great tact was demanded on account of the presence of rival elements created by the Arian controversy; and so successful was he in controlling these, and so much did he delight both parties by his conduct, that a shout was raised and repeated, 'Let Ambrose be bishop!' He is said to have endeavoured by every means in his power to escape having the bishopric forced upon him, even resorting to strange expedients, but all in vain: and in the end he was forced to submit, and he became Bishop of Milan, A.D.

374. Ambrose was an accomplished scholar, a polished orator, and of great natural ability and force of character.

The Arian controversy gave him ample occasion to show of what stuff he was made. He held the churches in his diocese against the Arians on the death of the Emperor Valentinian, when that party, headed by the Empress, demanded the use of them. The sermon in which he announced his intention to refuse the use of the churches to the heretical sect is preserved to us, and is a discourse of great power and eloquence. And he succeeded in the stand he made. He was a brave man, and it was the consciousness of right, and his determination to stand by it, that made him brave. Even crowned heads he feared not in the discharge of what he believed to be his duty. The Emperor Theodosius was refused admittance to the church at Milan by the intrepid bishop, until he had done ample penance, because of a massacre instigated by him in Thessalonica. For eight months the penance was borne before restoration was granted by Ambrose. The influence of a man of that type in those days, when the powers of evil were strong and insolent, cannot be over-estimated. Doubtless the times made the man, but the man in turn influenced the age for good in no small degree. He died on Easter Eve, A.D. 397.

Of the large number of hymns ascribed to Ambrose, there are not more (according to the Benedictine editors of his works) than twelve which can with any degree of certainty be called his. The more recent researches of Biraghi (1862) and Dreves (1893) ascribe to him eighteen hymns, viz. seven of the Benedictine twelve, six on individual saints, and (1) *Hic est dies verus Dei;* (2) *Nunc Sancte nobis Spiritus;* (3) *Rector Potens verax Deus;* (4) *Rerum Deus tenax vigor;* (5) *Iesu corona virginum.* Doubtless many hymns are termed Ambrosian, for the simple reason that they are early hymns, and are written in that peculiar iambic measure which was adhered to by

Ambrose: a measure that corresponds to that of our long-metre psalms. That Ambrose was an extensive hymn-writer, and that his hymns exercised great influence for several centuries, can scarcely be doubted. To him is due the introduction from the East of antiphonal (alternate) chanting into the Church services.

Of the hymns attributed to Ambrose by the Benedictines, only one finds a place in The Church Hymnary, *Splendor Paternae gloriae.* The rendering:—

> O Jesus, Lord of heavenly grace,
> Thou Brightness of Thy Father's face,

is a bright morning hymn, and is by John Chandler, who has executed it with great taste and exactness.

One other Ambrosian hymn is given, *Nunc Sancte nobis Spiritus,* rendered freely by Edward Caswall:—

> Come, Holy Ghost, and through each heart
> The fulness of Thy glory pour.

It is a hymn to the Holy Spirit, possibly by Ambrose, but found in no manuscript prior to the eighth century.

The first mention of the *Te Deum* is in the year 502, and then it was used as a Sunday morning hymn. The beautiful tradition assigning its joint authorship to Ambrose and his convert Augustine, may be given; but it is without foundation. It is to the effect that at the baptism of Augustine in the Church of St. John at Milan, inspired by the foreknowledge given him of the great future of his convert, Ambrose, standing before the altar, exclaimed in rapture: 'We praise Thee, O God: we acknowledge Thee to be the Lord.' Whereupon Augustine replied, 'All the earth doth worship Thee: the Father everlasting,' and thus in alternate strophes, bishop and catechumen continued until the whole hymn was composed. The possibility is that the *Te Deum* is made up of a collection of antiphons familiar to the Church in earlier centuries, and that it assumed its present form somewhere about the beginning of the fifth century.

It is not impossible that Ambrose may have had to do with the earlier elaboration of it. Two metrical renderings of the *Te Deum* find a place in The Church Hymnary.

> We praise, we worship Thee, O God;
> Thy sovereign power we sound abroad;

is a rendering of the first part, and is of unknown authorship. It first appeared in Gell's Psalms and Hymns, published in 1815. The other:—

> Thee God we praise, Thee Lord confess,
> Thee Father everlasting bless;

is by the late William Robertson of Monzievaird, and has a place likewise in The Scottish Hymnal. Neither of these renderings is of more than very ordinary merit. The fine flowing strophes of the prose version cannot be superseded.

Who the author of the ordinary prose version in use was, we cannot tell. It has been attributed to Bishop Cranmer. All that we can say is that it was prior to 1549, at which date it was printed in the Book of Common Prayer.

That delightful morning hymn *Iam lucis orto sidere* might be mentioned here, as having been ascribed, but erroneously, to Ambrose. It is doubtless as old as the fifth century, and has the peculiar characteristics of the hymns of that early period. Neale's rendering:—

> Now that the daylight fills the sky,
> We lift our hearts to God on high,

is an exceedingly good one.

Aurelius Clemens Prudentius was born a few years later than Ambrose, A.D. 348, somewhere in the north of Spain, probably at Calahorra, near Saragossa. His parents were well-to-do, and he was highly educated. For some years he practised in the law-courts, and was eventually appointed to a judgeship. He did not embrace the Christian doctrines early; but at the age of fifty-seven, sick of sin and the vices of his time, and sorely conscience-stricken, he

retired from the world, and gave himself up to sacred things. Then he became Christian, and wrote against the vices of the age. He wrote also many poems of remarkable beauty. But it is as a hymn-writer that he is interesting here. That it was possible for Prudentius to write such beautiful Christian hymns in the midst of the semi-pagan conditions of his life, speaks well for the sustaining and purifying influence of his Christianity. He died in Spain about A.D. 413.

Prudentius was a poet of no mean order. 'The Horace and Virgil of the Christians' he has been called, and the 'Latin Watts.' One of his most inspiring hymns is *Corde natus ex Parentis*, skilfully rendered by Neale:—

> Of the Father's love begotten
> Ere the worlds began to be.

Here we may refer to two anonymous hymns which date probably from the sixth or seventh century, *Angularis fundamentum*—the second part of *Urbs beata Ierusalem*—of which we have two renderings:—

> Christ is made the sure foundation,
> Christ the head and corner-stone,

and

> Christ is our corner-stone,
> On Him alone we build.

These versions are by men who have proved themselves skilful in that work: the first by Dr. Neale, and the other by John Chandler, and have both been used for many years at church dedication services.

The second is *Sancti, venite, corpus Christi sumite*:—

> Come, take by faith the body of your Lord,
> And drink the blood of Christ for you outpoured.

The rendering is by Dr. Neale, but has been somewhat modified; the necessity for that being apparent to all who can read the first line of the Latin. The original is found in an old Irish manuscript of the seventh century, written

at Bangor, on Belfast Lough, about the year 690. The Doxology:—

Laud and honour to the Father,

is the last stanza slightly altered, of *Urbs beata Ierusalem.*

THEODULPH OF ORLEANS wrote *Gloria, laus, et honor* when in prison at Angers, A. D. 821. The story goes that as the King of France, Louis Le Debonnaire I, passed the cell window in procession with the clergy and laity on Palm Sunday, Theodulph sang the newly-composed hymn, and so pleased was the king with it that he gave order for his liberation. The probability of this story is somewhat questionable. The inspiring rendering:—

All glory, laud, and honour
To Thee, Redeemer King,

is by Neale. The original poem contains seventy-eight lines, but the custom was to give only the first twelve in graduals and missals. Dr. Neale informs us that a 'verse was usually sung, till the seventeenth century, at the pious quaintness of which we can scarcely avoid a smile.'

Be Thou, O Lord, the Rider,
And we the little ass;
That to God's holy city
Together we may pass.

Veni, Creator Spiritus, and *Veni, Sancte Spiritus* are the grandest and the sweetest hymns to the Holy Spirit in the entire range of hymnody. The former, with which we now deal, is the hymn most highly honoured by the Christian Church. As is the case with much of the best work done in this world, the author cannot be traced. Probably it should be ascribed to RHABANUS MAURUS (died 856 A. D.), although the text has not been found in any manuscript prior to the end of the tenth century. We have no fewer than three renderings of this hymn in The Church Hymnary—by Tate

and Brady, John Cosin, and John Dryden. That by Tate and Brady is the least successful:—

> Come, Holy Ghost, Creator, come,
> And visit all the souls of Thine.

It is lumbering, and in strange contrast with the grace of the original. That by John Dryden:—

> Creator Spirit! by whose aid
> The world's foundations first were laid,

has too many interpolations, and mechanical commonplaces. Of the three renderings, we think that by John Cosin is the best, although the translation is not quite faithful to the original:—

> Come, Holy Ghost, our souls inspire,
> And lighten with celestial fire.

Bernard of Clairvaux, abbot, ecclesiastic, statesman and poet, perhaps the greatest man, certainly the most prominent figure of mediaeval times, was born in Burgundy, 1091, in the midst of the whirl of excitement caused by the preaching of Peter the Hermit, who sent the fiery cross over Europe, summoning the first Crusade. Early in life he entered the monastery of Citeaux with those of his kinsmen whom he could induce to accompany him. In course of time he was chosen by the abbot to set up and take charge of a sister monastery; and on the banks of the Aube the abbey of Clairvaux was established, of which he became abbot. He was a man of strong personality and magnetic influence. It is said that he ruled the mediaeval Christian world from Clairvaux, for kings and councillors did him obeisance. In 1146 he preached the second Crusade, and stirred the heart of Europe. He died at Clairvaux, January 12, 1153.

Bernard wrote the Joyful Rhythm on the name of Jesus, a sweet hymn, strongly evangelical, which has been repeatedly translated. Perhaps Caswall has been the most successful of all translators in his renderings of it. Two of

these are in The Church Hymnary, *Iesu, dulcis memoria,* and *Iesu, Rex admirabilis,* in the well-known lines :—

> Jesus, the very thought of Thee
> With sweetness fills my breast;

and

> O Jesus, King most wonderful,
> Thou Conqueror renowned.

Ray Palmer has given us another—*Iesu, Dulcedo cordium,* in the lines :—

> Jesus, Thou Joy of loving hearts,
> Thou Fount of life, Thou Light of men.

It is but truth to say that the foregoing centos are among the priceless treasures of our sacred song. A fourth cento from the same hymn—*Lux alma, Iesu, mentium* :—

> Light of the anxious heart,
> Jesus, Thou dost appear,

is by John Henry Newman.

Bernard is also the reputed author of a series of poems addressed to our Lord upon the cross, which were freely translated into German by Paul Gerhardt. That one addressed to the Head of our Lord beginning in Latin *Salve Caput cruentatum,* and in German *O Haupt voll Blut und Wunden,* has been translated into English by Dr. J. W. Alexander, and fills a place in The Church Hymnary as :—

> O sacred Head now wounded,
> With grief and shame weighed down.

Among the mass of mariolatry and hagiolatry through which one has to pass in dealing with mediaeval hymnody, it is refreshing to come across the sweet evangelical thoughts of Bernard of Clairvaux. Any who may desire to become acquainted fully with the life and times of Bernard can have no difficulty in that matter, as several lives of the great ecclesiastic have been written.

Bernard of Morlaix or Cluny. We have another Bernard to deal with, but quite a different man. Born of

English parents at Morlaix in Brittany early in the twelfth century, he early entered the abbey of Cluny, where he lived quietly the devoted life of a monk; meditated upon the corruptions of the evil times in which he lived, and cheered his soul with visions of the new Jerusalem. He died at Cluny, but the date of his death is uncertain. Unlike Bernard of Clairvaux, of whose life ample materials exist, very little is known regarding the life of Bernard of Cluny.

His great poem is the *Hora novissima*, in which he laments and satirizes the sins of the age, and in which he dwells with rapture upon the glories of heaven. Dr. Neale was the first to introduce this wonderful poem to English readers, and he has with his usual felicity given several centos from it, which rank, and shall continue to rank, with our best hymns. There are four of these in The Church Hymnary. They are, *Hora novissima*:—

> The world is very evil,
> The times are waxing late;

Hic breve vivitur:—

> Brief life is here our portion,
> Brief sorrow, short-lived care;

O bona patria:—

> For thee, O dear, dear country,
> Mine eyes their vigils keep;

and *Urbs Syon aurea*:—

> Jerusalem the golden,
> With milk and honey blest.

The poem consists of 3,000 lines in dactylic hexameters:—

> Hora novissima | tempora pessima | sunt vigilemus.

How he managed to write the 3,000 lines in a measure so difficult to handle is hard to understand. The task certainly shows diligence and application. Even Bernard himself

was surprised at his success, and ascribed it to the special grace of God.

Bernard's hymns on the glories of heaven, beautiful as they are, are essentially monkish hymns, and serve to reveal to us the conceptions of heaven entertained by Bernard and his *confrères*. Heaven is apt to assume various complexions, according to the circumstances and conditions of our present life. To the poor and hungry it is a place of plenty, where poverty never pinches; to the solitary and friendless, a place of communion and friendship; to the toiling and careworn and sad, a place of rest and gladness. What was it to Bernard? A city, a place in whose busy streets one can have constant intercourse with one's fellow men. Now, apart from the Scripturalness of the figure, how attractive must the thought have been to the lonely recluse:—

> 'I know not, O I know not,
> What social joys are there.'

The whole conception of the world as expressed in those hymns is monastic. That good man had been sickened with the sin of the world, had so brooded over it that he had come to transfer evil from souls to things, from men's hearts to the world. It was the world that was bad, and it was the world that had to be got rid of, and Bernard and others like him tried in their own way to get rid of it. Hence the pictures of the new Jerusalem. There is little spiritual about it. It is a material heaven. Having denied themselves those earthly blessings for which a wise Creator had designed them, having removed themselves from the scene of discipline for which God had intended them, they have to pay the penalty. They seek those blessings and expect that discipline where they have no right to expect them, and where they are not to be had. It is a truth that while the man who shuts himself out from the world is the man to whom heaven becomes most

material, the man who faces the world, lives in it, using it lawfully, and fighting with its evils, is the man whose conception of heaven becomes most spiritual.

But when we have said all this, the hymns remain in all their beauty, and to those who can inspire them with life and spirituality they are beyond all expression valuable.

It has seemed strange to some that Bernard, who fought so little, who may be said to have retired from the fight, should make so much reference to toiling and struggling and fighting. In the serene quiet of Cluny, where was the fighting? Not with his own heart, for the *evil was in the world*, and he had bidden the world good-bye. This can be historically accounted for in the fact of the Crusades. In Bernard's time the second Crusade was organized and carried out, and his mind was full of it. In the quiet of his cell he pictured the brave men fighting under the cross, and from the scene of conflict to the place of everlasting reward his fancy bore him, and he saw the victor crowned.

> And they who, with their Leader,
> Have conquered in the fight
> For ever and for ever
> Are clad in robes of white.

The *Veni, Sancte Spiritus*, companion hymn to *Veni, Creator Spiritus*, is fortunately better represented by its renderings:—

> Come, Thou Holy Paraclete,
> And from Thy celestial seat
> Send Thy light and brilliancy.

and

> Come, Holy Ghost, in love
> Shed on us from above
> Thine own bright ray.

The first is by Dr. Neale, and the second by Ray Palmer. Both versions have their peculiar excellences, but that by Neale has this additional advantage, that it retains the original measure:—

Veni Sancte Spiritus
Et emitte coelitus,
Lucis tuae radium.

The author of this most beautiful hymn to the Holy Spirit is unknown. It has been attributed to Pope Innocent III (died 1216), but nothing can be said conclusively in regard to the authorship. May it not be that, like many a noble expression of heart which the world treasures with its best, this hymn was originally the work of some lowly soul too obscure ever to expect the regard of the world? Or may it not have had a history akin to that of the *Te Deum*? May it not have existed in essence long before it took its metrical form? Like the great river, may it not have had its source far from the busy habitations of men; may its course not have been like the river's, ever widening and deepening as it flowed onward, till it became the broad, deep expanse that it is? Who can tell? It is all conjecture. When we consider that the flood is broadening still we can take that view of it with less difficulty, for has it not from the earliest been the model to which devout hymnists have looked when new hymns to the Holy Spirit were to be penned? To use another figure, this grand hymn stands in the centre, and the circumference is widening from generation to generation.

The *Stabat Mater dolorosa* has been styled the most pathetic hymn of the Middle Ages. It was in all probability written in Italy in the thirteenth century, and according to some authorities, by Pope Innocent III, though the evidence in his favour is by no means conclusive. Others have ascribed it to Jacopone da Todi, otherwise called Jacobus de Benedictis (died 1306), but it is almost certainly before his time. As a great part of the hymn is a direct address to the Virgin Mary, it was impossible to include it in The Church Hymnary; and of the version:—

Near the Cross was Mary weeping,
There her mournful station keeping,

only the first verse can be called a translation, the remainder having only a bowing acquaintance with the Latin. This rendering was executed by Henry Mills, a minister of the Presbyterian Church of the United States, who was born at Morriston, New Jersey, March 12, 1786, and died at Auburn, June 10, 1867. Dr. Mills did good work as a translator from the German. His volume Horae Germanicae, 1845, contains some creditable renderings.

And now we come to what is perhaps the grandest hymn in any language, the *Dies irae.* According to the best authorities, the author was THOMAS OF CELANO. He was born at Celano, in the kingdom of Naples, early in the thirteenth century; was a Franciscan monk, and died about 1254. The theme of his great hymn, the Day of Judgment, is the most solemn, and the solemnity of the subject is emphasized by the triple peal of the stanzas :—

> Dies irae, dies illa,
> Solvet saeclum in favilla ;
> Teste David cum Sibilla.

There are many versions of it in English, but it is really untranslatable. The rendering :—

> Day of wrath ! O day of mourning !
> See fulfilled the prophets' warning,

is by William Josiah Irons, and is one of the best. Dr. Irons wrote his translation in Paris in 1848, after having heard the original impressively chanted by the priests in Notre Dame, during the funeral service of the Archbishop of Paris, who had been shot in the Revolution.

The other rendering, a very much condensed one :—

> That day of wrath, that dreadful day,
> When heaven and earth shall pass away,

is by Sir Walter Scott, and was introduced by him at the close of the *Lay of the Last Minstrel.*

The remaining, less important, Latin hymns are the following.

O amor quam ecstaticus, a selection of stanzas from a poem on the Incarnation, from a MS. of the fourteenth century. The rendering:—

> O Love how deep, how broad, how high!
> It fills the heart with ecstasy,

is by Benjamin Webb, and somewhat heavy and somnolent.

Coelestis formam gloriae is a chaste hymn from a fifteenth century manuscript. The translation is by Dr. Neale:—

> O wondrous type! O vision fair
> Of glory that the Church shall share.

Another anonymous hymn of the fifteenth century is *Gloriosi Salvatoris nominis praeconia.* Dr. Neale has given us a stirring hymn in his English version:—

> To the name of our Salvation
> Laud and honour let us pay.

O Deus, ego amo Te; nec, is a somewhat relaxing hymn, may have been written by XAVIER. He was born in Pampeluna in Spain, 1506. As a Jesuit missionary he visited India. He died in 1552. The rendering:—

> O God, I love Thee; not that my poor love
> May win me entrance to Thy heaven above,

is by the renowned hymn-writer Bishop Bickersteth.

Adeste fideles, a very familiar hymn, is in all probability of the seventeenth century. It is of French origin, but unknown authorship. The popularity it has attained is in part due to its measure, its peculiar *lilt*, and in greater degree to its fine musical setting. There are two versions in the Church Hymnary:—

> O come, all ye faithful,
> Joyfully triumphant,

and

> O come, all ye faithful,
> Joyful and triumphant.

The first by William Mercer, and the other by Canon Oakeley.

O filii et filiae is probably of the seventeenth century. It is an Easter hymn, and well expressed by Neale:—

> O sons and daughters, let us sing!
> The King of heaven, the glorious King.

O Esca viatorum, a communion hymn, probably by some German Jesuit of the seventeenth century. The rendering:—

> O Bread of Life, from heaven
> To pilgrim saints now given,

which is well done, is by Philip Schaff, who has given considerable service to the Church in hymnology.

Veni, veni, Immanuel is an anonymous hymn of great value. It is a metrical setting of several Advent antiphons which are at least as early as the eleventh century, although the metrical arrangement is probably of the eighteenth century. The translation is by Dr. Neale:—

> O come, O come, Immanuel,
> And ransom captive Israel.

Finita iam sunt praelia is probably also of the eighteenth century. In it the writer celebrates the triumph of Christ over death. It is rendered in a spirited manner by the Rev. Francis Pott:—

> The strife is o'er, the battle done;
> The victory of life is won.

Sol praeceps rapitur, an evening hymn translated by Caswall:—

> The sun is sinking fast,
> The daylight dies.

As the original is lost, we are unable to say anything regarding it. The rendering makes a very good hymn.

> Jesus Christ is risen to-day

is an Easter hymn, a translation, of uncertain date and authorship, of the first two stanzas of the anonymous Latin hymn, *Surrexit Christus hodie*. The second, third, and fourth stanzas have no connexion with the Latin.

From the foregoing sketch it may be gathered that Latin hymnody was at its purest, and marked by greatest simplicity, in the early centuries. By the eleventh century it had attained to its full strength and glory, which it retained till about the fourteenth century, in Bernard of Clairvaux, Bernard of Cluny, and Thomas of Celano, and many more not represented in The Church Hymnary and just as notable in certain respects. By the sixteenth century the decadence had set in.

V

HYMNS FROM THE GERMAN

V

LUTHER gave two precious gifts to the Fatherland—the Scriptures in the language of the people, and in language so choice that to this day it is the standard of graceful German; and that inspiration which breathed in his own songs, and has given life and music to a succession of lyrists, who, for extent, variety, and beauty of work, have not been excelled, if equalled, at any time in any other land.

We can understand the remark made by Coleridge, that Luther did as much for the Reformation by his hymns as by his translation of the Bible. The influence of the hymns was immediate and decisive, while that of the Bible was a growing influence. When the light began to break, and men came to realize to some extent the darkness and bondage in which they had lived, the battle-songs of the faith welcomed the dawn, and cheering the hearts of the people strengthened them to strike for complete and lasting freedom. An eye-witness of the Reformation, quoted in The Christian Singers of Germany, says: 'Who doubts not that many hundred Christians have been brought to the true faith by this one hymn alone (*Nun freut euch liebes Christen gemein*), who before perchance could not so much as bear to hear Luther's name; but his sweet and noble words have so taken their hearts that they were constrained to come to the truth?' To show the marvellous

influence of Luther's hymns, a remarkable incident associated with that same hymn is given by Miss Winkworth. 'A number of princes belonging to the reformed religion were assembled at Frankfort, and wished to have an evangelical service in the church of St. Bartholomew. A large congregation assembled, but the pulpit was occupied by a Roman Catholic priest, who proceeded to preach according to his own views. After listening for some time in indignant silence, the whole congregation rose and began to sing the hymn to which we have referred till they fairly sang the priest out of church.'

Germany has become the home of sacred song. Not only was Luther himself a hymn-writer of a very high order, he was also an inspirer of others in the same noble service. Not content to do what he himself could, he called upon others to follow his example. To Spalatin he wrote: 'We seek everywhere for poets. Now as you are such a master of the German tongue and are so mighty and eloquent therein, I entreat you to join hands with us in this work, and to turn one of the Psalms into a hymn . . . but I desire . . . that the words may be all quite plain and common . . . that the meaning should be given clearly and graciously, according to the sense of the Psalm itself.' And so there sprang up around him, and in succeeding years, men who had the rare gift of song and could use it, and because their efforts were appreciated and made use of, wrote more and improved their gift: men from the palace and the peasant's cot, and their ranks down to the present day remain full.

We have remarked that Germany has become the home of sacred song. We can say that of no other country. And why did sacred song find a home there rather than in this land? We are not lacking in poetry and music. We are rich in lyrics. The answer is this. Germany prepared a home for sacred song and allured it thither, and treated it well. To put it very plainly, Germany at the

Reformation became Lutheran, not Calvinistic. This is not the place to detail, or to attempt to do so, the advantages which Calvinism has conferred upon the reformed Churches over which its sway extended—these have doubtless been many. One blessing we know it did not confer: freedom to worship the Creator as He by His inspiration has taught every creature. Generous impulse was stemmed. Luther said: 'I would fain see all arts, especially music, in the service of Him who created them'; but Calvin put a ban upon poetry, music, and painting in an attempt to conform the Church to New Testament usage. So it has happened that while for three centuries the hearts of the German people have welled up in a grateful praise, which had no limits set to it save such as were fixed by reverence and devotion, we have been compelled for nigh the same extent of time to pour our praises into channels which had been set for us, and always through the same channels.

If the Almighty has taught us one thing by His creation it is this, that He loves variety and individuality. A thousand songsters praise Him, each with a different song. But our praise has been systematized. And only now in the end of the years we are beginning to realize what we have known all along but have not felt at liberty to express, that the beautiful things are the things of God.

And demand creates supply in the department of sacred song as in any other department. Praise fills a much more prominent place in the religious services of the people in Germany than it has hitherto done in our English services. One cannot but be struck, even in these days, with the deliberate manner in which a German congregation settles itself to the singing of a somewhat lengthy hymn to some graceful leisurely melody. Praise is not a 'preliminary' in Germany, nor has it become, what is quite as bad, a mere adornment to the service; it is a real, serious part of the worship. Thus it is that for the constant supply of material

for Church praise, rightly deemed so important, and wisely made so prominent, men still hear the call of the first great hymn-writer, and respond.

In the year 1786, over a hundred years ago, a prominent German hymnologist compiled a catalogue, bound up in five volumes, of 72,733 hymns, and authorities tell us that the number of German hymns cannot now be much short of 100,000. Many of these must, of course, be of very inferior quality indeed; but after making a large allowance for compositions of that sort, there must still remain many thousands of hymns possessing excellences that constitute for them a valid claim to a place in Church Hymnals.

A people's history has much to do with the character of their songs. In the dark experiences of the Thirty Years' War, from 1618 to 1648, which began in an unsuccessful attempt to crush the reformed faith, and in which Protestants suffered so grievously, a band of singers, whose notes for sweetness have never been surpassed, was raised up to cheer the drooping hearts of God's people. Songs sung in the night are always the sweetest songs; they have pathos and emotion, and appeal to the heart as songs sung in the sunshine never can. It was at that time and in such circumstances that Altenburg, and Löwenstern, and Gerhardt, Germany's sweetest singer, sang, bringing solace and inspiration to sad hearts, a mission they perform to the present day. And so as we trace the hymnology of Germany down through the years we find, as in the case mentioned, the hymns bearing the complexion of the age in which they were made and sung. This is true of Germany as it is of no other country, for the hymns of the sanctuary are the hymns of the people.

Martin Luther was born at Eisleben, November 10, 1483. His original intention was to qualify for the law, but his natural bent inclined him towards theology. In due time

he entered the Augustinian monastery of Erfurt, where he lived a life of severity, but where he failed to gain that peace of heart which he so earnestly sought. Having set himself to the study of the Scriptures, he came to adopt the belief that forgiveness of sin is by faith in Jesus Christ. A visit to Rome opened his eyes to the corruptions of the Church, but it was given to an agent of Leo X to bring Luther to the point of actions. That pope being sorely in need of money had sent John Tetzel, a Dominican, over Germany selling indulgences. This was too much for Luther to bear quietly, so in October of the same year, 1517, he nailed his famous theses upon the door of the Castle Church at Wittenberg, in which he denied to the pope the power to forgive sins. In September of 1520 he was excommunicated, and in April of the following year a Diet was held at Worms, to which Luther was summoned to answer for his publications. Public excitement grew intense. His friends could see nothing before him but the stake, and he was entreated to absent himself. But the reply of the intrepid reformer was that were there as many devils in Worms as there are tiles on its housetops, he would go. In the face of the Diet he frankly and boldly acknowledged the authorship of his publications, and added, 'I am bound by the Scripture; my conscience is submissive to the will of God. I can recant nothing, and will recant nothing[1].'

In 1525 Luther married Katherine von Bora, a nun who had renounced her vows. Through the subsequent years he fought the Reformation battle—the Bible, pamphlets, and hymns scattering his adversaries. He died in his native town, February 18, 1546.

[1] 'So bin ich überwunden durch die von mir angeführten heiligen Schriften, und mein Gewissen ist gefangen in Gottes Wort: widerrufen kann ich nichts und will ich nichts, dieweil wider das Gewissen zu handeln unsicher und gefährlich ist. Ich kann nicht anders. Hier steh' ich. Gott helf mir! Amen.'

One cannot fail to be struck with the widely separated extremes of Luther's nature. A stern man, a born warrior, bold and brave, and of an iron will, he was yet at times as gentle as a lamb. The hymns from his pen in The Church Hymnary indicate these extremes. We do not associate the poetic element with a man of Luther's sort; yet he had it in a marked degree. He could sing a fighting-song, as we can gather from *Ein' feste Burg*, so delightfully literal, and breathing the very spirit of the original, in the rendering of Thomas Carlyle[1]. This noble hymn was the voice of the Reformation, which was essentially a battle, a struggle for liberty. It was not a time for formulating doctrines, that time had been. The doctrines of the Person and Work of Christ and of the Holy Spirit had been fought for, and formulated, and accepted—they were in the creed of the Church. The Reformation was a struggle with the powers of evil that would snatch from men for whom Christ died the blessings of His redemption. The Confessions of the reformers shall come by-and-by.

A safe stronghold our God is still,
A trusty shield and weapon.

The date of the composition of that hymn is unknown. The opening lines of the fourth stanza:—

And were this world all devils o'er,
And watching to devour us,
We lay it not to heart so sore;
Not they can overpower us,

sound very like what Luther said when urged to absent himself from the Diet of Worms, and it has been thought not unlikely that this hymn, which Frederick the Great was wont to call *God Almighty's Grenadier March*, was written at that very juncture when he most needed the

[1] Lines 7 and 9 of the second stanza are from the translation of Wm. Gaskell (1805-84), Unitarian minister at Manchester from 1828 till his death.

refuge of which he sang, and that he sang of it because he felt its comfort. But there is no reliable evidence that it was written before 1529, when it first made its appearance; and the question of the date of composition has been thoroughly discussed.

The hymn had a remarkable and enthusiastic reception all over Germany. It was hailed as the battle-song of the age. When a great event brought men together in numbers, *Ein' feste Burg* was sung. The army of Gustavus Adolphus sang it before the battle of Leipzig, September 17, 1631; and it woke the echoes of the old Castle Church at Wittenberg during the Luther celebrations in 1882.

We quite expect a man of Luther's disposition to write such a hymn, if a hymn he will write at all; but the other extreme of his nature surprises us, as we see it in the very beautiful, simple, and tender Christmas hymn which he composed for his own five-year-old son Hans, *Vom Himmel hoch da komm' ich her*, and which is to this day the favourite Christmas hymn of the Fatherland. It has been faithfully rendered by Miss Winkworth:—

> From heaven above to earth I come,
> To bear good news to every home.

We see Luther in another frame of spirit in *Aus tiefer Noth schrei ich zu Dir*, suggested by the one hundred and thirtieth Psalm, and expressed so beautifully in English by Richard Massie:—

> From depths of woe I raise to Thee
> The voice of lamentation.

This is by far the most beautiful of the three hymns by Luther which we have noticed. Besides being rendered in such a manner as almost to dispose of the suspicion of its being a translation, it has, in common with the other two, this additional recommendation, that it retains the original measure.

Luther struck a note of faith in God, strong, glad, and

confident, and the long line of hymn-writers succeeding caught his inspiration and prolonged the note.

Michael Weisse is interesting to us chiefly as having been a contemporary of Luther. He was born about 1480 at Neisse, Silesia. When a monk at Breslau, he came under the influence of the teaching of the great reformer and abandoned the monastic life. Then he joined himself to the Bohemian Brethren, and became a preacher of the reformed faith. He was also deputed by the Brethren to visit Luther, and confer with him upon matters pertaining to the Reformation.

He was not a poet of outstanding merit, but there is a simplicity and directness about his hymns which must have commended them to the age in which he lived. He also translated some of the choicest Bohemian hymns for the use of German Protestants. *Nun lasst uns den Leib begraben*, one of his hymns, is a funeral piece, faithfully rendered by Miss Winkworth:—

Now lay we calmly in the grave.

This hymn has an interesting connexion with Scotland, having formed in a Scotch translation, which can be traced to The Gude and Godlie Ballates of the Wedderburns, part of a burial service of the sixteenth century.

The Scottish Reformation Standards avoid countenancing services either in the house, or at the grave, for reasons which must be quite obvious; but there is a strange departure from this rule in The Forme and Maner of Buriall usit in the Kirk of Montrois, which may be seen in The Miscellany of the Wodrow Society. There we have a service in three parts: *first*, an exhortation; *second*, a prayer; *third*, singing; and the hymn given is one of twelve stanzas in the Scottish vernacular, with the injunction, 'This sang is to be sung after this tune.' Unfortunately the 'tune' is not given.

What interests us here is that the hymn in its first seven and last stanzas is clearly a version of *Nun lasst uns den Leib begraben.* Here it is in full. It can be compared either with the German, or with Miss Winkworth's rendering in The Church Hymnary:—

1. Oure Broder lat ws put in graiff,
And na dout thairof lat ws haiff,
Bot he sall ryis at Domis-day,
And sall immortall leve for ay.

2. He is bot earth, and of earth maid,
And man returne to earth [1] thruch deid;
Sall ryis syne fra the earth and ground,
Quhen that the last trumpett sall sound.

3. The saul regneth with God in gloir,
And he sall suffir pane no moir,
For that his faith was constantlie,
In Christis bluid [2] allanerlye.

4. His panefull pilgremage is past,
And to ane end cum at the last;
[3] Deand in Christis [4] zock full sweitt,
Bot [5] zit is [6] levand in his Spreitt.

5. The saull levis with God, I say,
The bodye slepis quhill Domis-day;
Than Christ sall bring thame baith to gloir,
To regnne with him for evir moir.

6. In earth he had vexatioun,
Bot now he hes salvatioun;
[7] Regnand in gloir, and bliss [8] but weir,
And schynis as the sone so cleir.

7. [9] Ze faithfull, thairfoir lat him sleip,
And nocht lyke Heathen for him weip;
Bot deiplye prent into zoure breist,
That death to ws approcheis neist.

8. Quhen cumin is oure houre and tyme,
That we man turnit be in [10] slyme;
And thair is nane uthir defence,
Bot die in hoip with pacience.

[1] through death. [2] only. [3] Dying.
[4] yoke. [5] yet. [6] living.
[7] Reigning. [8] without doubt. [9] Ye faithful. [10] clay.

9. Thocht pest or sword wald ws prevene,
Befoir oure houre to slay ws clene;
Thai can nocht pluk ane lytill heir,
Furth of oure heid, nor do ws [1] deir.

10. Quhen fra this warld to Christ we wend,
Oure wretchit schort lyfe man haif ane end,
Changeit fra pane and miserie,
To lestand gloir eternallye.

11. End sall oure dayes schort and vane,
And synne, quhilk we could nocht refrane;
Endit salbe oure pilgremage,
And brocht hame to oure heritage.

12. Christ for Thy mycht and [2] celsitude,
That for oure synnes sched thy blude,
Grant ws in faith to leve and die,
And syne ressaive oure sawlis to Thee.

Verses 8, 9, 10 and 11 have no counterpart in the German, and have no doubt been added for some purpose or other by the translator [3].

More congenial to the spirit of our time is that other hymn by Weisse, *Christus ist erstanden*, also rendered by Miss Winkworth :—

Christ the Lord is risen again.

Michael Weisse died at Landskron, 1534.

Petrus Herbert was the author of that fine hymn *Die Nacht ist kommen*, translated by Miss Winkworth :—

Now God be with us, for the night is closing.

He was an accomplished hymn-writer, and gave much attention to the subject of hymnology generally. The date of his birth is uncertain. He died 1571.

Philipp Nicolai, a staunch Lutheran, a keen controversialist, an eloquent preacher, and a poet of no mean order, was born at Mengeringhausen in Waldeck, August 10,

[1] harm. [2] highness.

[3] Vide Public Worship of Presbyterian Scotland, by C. G. MacCrie, D.D., pp. 130, 379. Edinburgh (William Blackwood and Sons), 1892.

1556. He passed through many trials in life; but perhaps the sorest was that in the midst of which he wrote *Wachet auf! ruft uns die Stimme.* When pastor at Unna, a frightful plague broke out, prolonging its ravages for seven months. During that time, from his own windows, he could see the endless procession of mourners bearing their dead to burial. In the midst of the depression consequent upon such a condition of life, his thoughts constantly dwelt upon mortality. But his strong faith in God ever carried them beyond the grave to the bliss of heaven. We can detect the current of his meditation in the inspiring hymn which Miss Winkworth has given us in English dress with such faithfulness:—

> Wake, awake! for night is flying.

The hymn-writer begins with the call of the watchman, but sings at the close of that which no eye hath seen, nor ear heard. He died October 26, 1608.

Johann Michael Altenburg lived during the sore experiences of the Thirty Years' War, which devastated the land through an entire generation, in which time four-fifths of the population perished; and the troubles of the time have left their impress on his hymns. He was born in 1584, so he was but a young man when the war broke out (1618), and he died February 12, 1640, eight years before its termination. His inspiring hymn, *Verzage nicht, du Häuflein klein*[1], was written after the news came of the defeat of the Catholics by the Evangelicals at Breitenfeld, near Leipzig, September 17, 1631. The translation in The Church Hymnary:—

> Fear not, O little flock, the foe
> Who madly seeks your overthrow;

is by Miss Winkworth.

[1] Some German authorities ascribe this hymn to Gustavus Adolphus. It is certainly called his battle-song.

MARTIN RINCKART was born on April 23, 1586, at Eilenburg in Saxony, where his father was a cooper. He attended the school of his native town, and went in 1601 to the University of Leipzig. After serving for some time as a master in the gymnasium of Eisleben, and filling some ecclesiastical appointments, he became Archidiaconus in Eilenburg 1617, where he died December 8, 1649. It may be seen from these dates that Rinckart lived during the Thirty Years' War. He endured terrible experiences at times, not unlike those of Nicolai, only more severe. Pestilence broke out among the refugees in Eilenburg; the other clergy died, and over 8,000 persons fell before the dreadful scourge. In the beginning of the visitation he would sometimes read the burial service over fifty persons in a day; but by-and-by the task became too heavy to face, and the dead were buried in trenches unblessed.

What could induce a man passing through such experiences to write *Nun danket alle Gott*, a hymn that wells up with gratitude, is hard to conceive. It certainly was not written, as some have affirmed, upon hearing of the Peace of Westphalia (the close of the Thirty Years' War, 1648), although it may have been written in anticipation of that peace. Surely he must have been able, in the midst of all his dark trials, to see the hand of God, so as to be in a fit frame of mind to write such a hymn. In Miss Winkworth's version:—

> Now thank we all our God,
> With hearts and hands and voices,

we have a beautiful hymn of praise and thanksgiving. It is the *Te Deum* of Germany, and should be oftener sung in our churches than it is.

MATTHÄUS VON LÖWENSTERN, son of a saddler at Neustadt, in Silesia, and born there April 20, 1594. He too lived during the Thirty Years' War, and died at Breslau in the

year of peace, 1648. He had a varied experience, and his last position was that of states-councillor to Duke Carl Friedrich of Münsterberg.

His hymn, *Christe, Du Beistand Deiner Kreuzgemeine,* hints at the condition of things when it was written. In the third verse of Philip Pusey's rendering, which is a very free one,

> Lord, Thou canst help when earthly armour faileth,

we have suggested to us the strife that raged the while :—

> Grant us Thy help till foes are backward driven;
>
> . . . . . .
>
> Grant peace on earth and, after we have striven,
> Peace in Thy heaven.

PAUL GERHARDT. And now we come to the prince of German hymn-writers. Paul Gerhardt was born at Gräfenhainichen, near Wittenberg, March 12, 1607. He settled first at Mittenwalde, 1651, for six years, during which time he wrote many of his best hymns. From 1657 to 1666 he was Diaconus of St. Nicholas's Church at Berlin. Eventually he became Archidiaconus of Lübben, where he died June 7, 1676.

His hymns are the most beautiful, the most chaste, and the most popular in Germany. He is the Wesley of the Fatherland—not for the number he wrote, but for their quality. Of his 123 hymns, which are without question works of real genius, nearly forty—a very large proportion—are in common use. He too lived through the horrors of the Thirty Years' War. Independently of that fact, his life was a sad one. Adversity haunted him. He married late in life, and of his five children only one survived childhood. He early lost his wife. His lot at Lübben was cast amid unsympathetic people, from whose cold touch his highly-strung, sensitive nature shrank. *O Haupt voll Blut und Wunden,* a free translation into German of the Latin hymn *Salve Caput cruentatum,* in which Gerhardt improves upon the

original, is undoubtedly one of his best productions. The version:—

O sacred Head now wounded,

by Dr. J. W. Alexander, is a very good one. In the rendering of *Befiehl du deine Wege*:—

Commit thou all thy griefs,

we have a good example of John Wesley's skill as a translator.

Georg Neumark was born at Langensalza, March 16, 1621. He became court poet, and registrar of Weimar, where he died July 18, 1681. His best hymn is *Wer nur den lieben Gott lässt walten*, founded on the text 'Cast thy burden upon the Lord, and He shall sustain thee.' Miss Winkworth gives the version:—

If thou but suffer God to guide thee.

Christian Knorr, Baron von Rosenroth, born at Altrauder, in Silesia, July 15, 1636. After graduating at Leipzig, he devoted himself to the study of Oriental languages and chemistry. He died at Sulzbach, in Bavaria, May 8, 1689. One of his hymns, *Morgenglanz der Ewigkeit*, is a great favourite in Germany, and finds a place in every good hymnal. It is a morning hymn of great beauty. The translation beginning:—

Jesus, Sun of Righteousness,

by Miss Borthwick, is exceedingly good, although somewhat free.

Samuel Rodigast, born at Gröben, October 19, 1649, became rector of Greyfriars gymnasium, Berlin. He died March 29, 1708. The hymn *Was Gott thut, das ist wohlgethan*, one of two ascribed to him, has been rendered by Miss Winkworth:—

Whate'er my God ordains is right,

and is a piece of that accomplished lady's best work.

BENJAMIN SCHMOLCK was born at Brauchitzchdorf, in Silesia (where his father was Lutheran pastor), December 21, 1672. He studied theology, and was in due time ordained to assist his father. If Gerhardt was the Wesley of Germany, in quality, Schmolck was Germany's Wesley in quantity. He wrote, and continued to write. He wrote too much. Distinctly inferior to Gerhardt, he became exceedingly popular; and of the 1,000, or thereby, pieces written by him, perhaps 200 are included in various German hymnals. He died February 12, 1737. Two of his compositions are in The Church Hymnary, *Was Gott thut, das ist wohlgethan, So denken*, an expression of contentment in a scanty harvest; and *Liebster Jesu, wir sind hier*. The former is rendered by Sir Henry Baker:—

What our Father does is well,

the latter by Miss Winkworth:—

Blessed Jesus, here we stand.

The one is a hymn for the seasons; the other is a baptismal hymn, the present translation of which was sung at the baptism of the Princess Victoria of Hesse, at Windsor Castle, April 27, 1863.

LAURENTIUS LAURENTI (1660–1722), a considerably prolific hymn-writer of a singularly evangelical spirit, has given us *Ermuntert euch, ihr Frommen*, suggested by the parable of the Ten Virgins, translated very faithfully by Mrs. Findlater,

Rejoice, all ye believers.

CATHARINA AMALIA DOROTHEA VON SCHLEGEL (1697–?) has given us one of the finest hymns of its kind, *Stille, mein Wille, dein Jesus hilft siegen*, so exquisitely expressed by Miss Borthwick:—

Be still, my soul: the Lord is on thy side.

GERHARD TERSTEEGEN was born at Meurs, in Westphalia, November 25, 1697. His parents were tradespeople, and he

became a ribbon-weaver. He seems to have been a man of peculiar religious tendencies. For five years he remained in darkness and doubt, but was in due time granted such a manifestation of the love of God as banished his doubts for ever. Thereupon he drew out a covenant with God, which he signed (so it is said) with his own blood, and wrote the hymn *Wie bist du mir so innig gut.* He remained outside the Reformed Church—a Plymouthist in the seventeenth century, in Germany—and devoted himself entirely to Christian work, in which he was maintained by his followers. Tersteegen was a good man doubtless, but not the sort of man by which the world is made appreciably better. He was a voluminous hymn-writer, and some of his productions are very beautiful.

> Thou hidden Love of God, whose height,
> Whose depth unfathomed, no man knows,

is a version of *Verborgne Gottes-Liebe du,* by John Wesley. His hymns are fitted rather for the closet than for the sanctuary; as aids to devotion rather than matter for praise. We could not conceive of Tersteegen's hymns, much as we admire them for some things, ever becoming favourites with healthily religious men and women. He died at Mühlheim, worn out with toil for the good of others, April 3, 1769.

Nikolaus Ludwig, Count von Zinzendorf, was of noble lineage, and was born May 26, 1700, at Dresden. His desire from the first was to study theology and enter the Church, but in this he was steadily opposed by his family, who desired that he should prepare for state service. This he did.

In religious matters he came into prominence in connexion with certain refugees of the Bohemian Brethren from Moravia, who found religious freedom on his estates. There a religious community of Bohemian or Moravian Brethren was established, called Herrnhut, in which there were 600

souls. By-and-by Moravian settlements were established over Germany. Zinzendorf became Bishop of the Moravian Brethren's Unity at Berlin in 1737. It was due to his inspiration that the Moravians became pioneers in foreign mission work, to which, to this day, they are devoted. The latter part of his life was spent at Herrnhut, where he died May 9, 1760.

Zinzendorf was one of the foremost German hymn-writers. Had he written less, he would possibly have written better; but at his best he is very good indeed. He exercises a wonderful play of the imagination, which in some cases goes a little too far, almost bordering on the irreverent; but few can fail to be struck with the yearning tones of his hymns, by which the longing is expressed for greater devotion to Christ, and more constant, uninterrupted communion with Him. *Christi Blut und Gerechtigkeit* is a very fine hymn. Some of its verses have been rendered by John Wesley, perhaps rather freely, but well:—

> Jesus, Thy blood and righteousness
> My beauty are, my glorious dress.

The original hymn is a long one, and the four stanzas given make a good cento. Another very good and wearable hymn is *Jesu, geh' voran,* which is known by every Sunday-school child in Germany. It is tastefully and faithfully rendered by Miss Borthwick:—

> Jesus, still lead on,
> Till our rest be won.

Christian Fürchtegott Gellert, son of a Lutheran pastor, was born at Hainichen, in Saxony, July 4, 1715. He qualified for the Lutheran ministry, but ultimately became professor of philosophy in the University of Leipzig. Goethe and Lessing were among his students. He was a man of devoted life, and an extensive writer on various topics, for which he was greatly admired in his time.

As a hymn-writer he has written some pieces which take

their place with the classics of German hymnody. *Jesus lebt! mit Ihm auch ich* is an Easter hymn, didactic in style, but very beautiful and inspiring. The rendering by Frances E. Cox is a very true one:—

> Jesus lives! no longer now
> Can thy terrors, death, appal me.

It is given in an alternative form (No. 81) in which the rhyming couplet at the close of each stanza is omitted, the stanzas being thus reduced to quatrains. The six-line stanza is the original form. Gellert died at Leipzig, December 13, 1769.

MATTHIAS CLAUDIUS (1740–1815).—Three hymns from his pen are found in German hymnals. One of these, *Wir pflügen, und wir streuen*, is a first-rate cento for the seasons. It is well rendered by Jane Montgomery Campbell, who has made certain modifications, quite justifiable, in her desire to give a really good English hymn:—

> We plough the fields, and scatter
> The good seed on the land.

HEINRICH SIEGMUND OSWALD (1751–1834) is one of the minor hymn-writers of Germany. *Wem in Leidenstagen* is the only one of his hymns that has been translated into English. Of the original fourteen stanzas we have six from the admirable rendering of Miss Cox:—

> O let him whose sorrow
> No relief can find,

a good hymn for times of personal trial.

JOHANN WILHELM MEINHOLD (1797–1851) has given us *Guter Hirt, Du hast gestillt*, rendered faithfully and well by Miss Winkworth:—

> Gentle Shepherd, Thou hast stilled
> Now Thy little lamb's brief weeping.

It is a hymn for the time of death, particularly the death

of a child, and was written on the death of the author's own child, July, 1833.

ALBERT KNAPP was one of the most original of Germany's lyric hymn-writers. He was born at Tübingen, July 25, 1798. He qualified for the Lutheran ministry, having studied and graduated at the University of his native town, and became finally Stadtpfarrer, or town minister, at Stuttgart, where nineteen years later he died, June 18, 1864.

There can be no doubt that among modern German hymn-writers Knapp holds a first, if not the first place. He is lyrical and highly imaginative. In Germany his hymns are rapidly growing in favour, and find places in all new hymnals. *O Vaterherz, das Erd' und Himmel schuf* is a very good baptismal hymn, in which Father, Son, Spirit, and Holy Trinity are in succession invoked for the blessing of the child. It fills a place not easily filled in hymnody. In the whole range of Latin hymnody there are no baptismal hymns. Hymns there are relating to the baptism of our Lord by John, and to John himself, but none suited to the observance of the ordinance. This lack can, of course, be accounted for when we remember who the writers of the Latin hymns for the most part were; but why in the nineteenth century, and in all lands, there should be such a dearth of baptismal hymns, is hard to understand. Miss Winkworth's version is as usual exceedingly good:—

> O Father, Thou who hast created all
> In wisest love, we pray,
> Look on this babe, . . .

CARL JOHANN PHILIPP SPITTA. Son of a teacher of the French language at Hanover, was born there August 1, 1801. His father died early, and the lad was apprenticed to a watchmaker. He disliked the occupation, and abandoned it on the death of a younger brother who had been preparing for the Church, and whose career he resolved to

adopt. He studied at the University of Göttingen, and after qualifying, filled many ecclesiastical appointments in the kingdom of Hanover. He died at Burgdorf, where he was Lutheran Superintendent, September 28, 1859. Spitta began his student career under pronounced rationalist professors; but eventually he experienced a great spiritual change, and from the composition of secular songs, in which he was a great adept, he gave up his leisure to hymn composition, with the result that he became one of the foremost modern hymn-writers. His hymns are great favourites with the Evangelical Churches in Germany. They are as a rule short (and in that respect unlike most German hymns), very simple and chaste. What subject more beautiful to write about than *O selig Haus, wo man Dich aufgenommen*? He knew that true religion always finds a place at home, and can best express itself there, and with the best results. Mrs. Findlater has given us a worthy rendering:—

> O happy home, where Thou art loved the dearest,
> Thou loving Friend, and Saviour of our race.

Wir sind des Herrn, a hymn expressive of Christian service, is rendered in a spirited manner by C. T. Astley:—

> We are the Lord's: His all-sufficient merit,
> Sealed on the cross, to us this grace accords.

Beim frühen Morgenlicht is an anonymous morning hymn, doubtless written in this century, probably in Franconia. The translation by Caswall:—

> When morning gilds the skies,
> My heart awaking cries,
> 'May Jesus Christ be praised!'

seems freer than usual. Varying centos from the hymn are found in hymnals, but the stanzas chosen for The Church Hymnary are probably the best. They scarcely give the suggestion of a translation.

VI

TRANSLATORS

VI

SPECIAL mention must be made of those scholars who have laid their scholarship and culture on the altar of Christ, and by their translations have opened for us the treasure-house of the praise-literature of the Christian Church in all ages and all lands. The hymns of Ambrose and the Bernards are the hymns of our worship to-day; and the songs of Luther, Gerhardt, and Zinzendorf, which have for so long given expression to the devotion of a devoted Fatherland, are a rich and welcome addition to our nineteenth-century praise-books.

Twenty-four translators are honourably represented in The Church Hymnary by seventy-seven renderings. Of these five are from the Greek, with two which may be termed imitations; thirty-eight from the Latin; thirty from the German; one from the French; one from the Danish; and one from the Welsh. In this section we include those names which are associated with hymnody by translation chiefly.

JOHN DRYDEN, the English poet, was born at Aldwincle, All Saints, Northants, 1631. From Westminster School he went to Trinity College, Cambridge, where he resided till 1657. He was of Puritan descent, but little of the Puritan revealed itself in his life. His claim to notice here rests upon his translation of the *Veni, Creator Spiritus*, a rendering

too artificial to deserve commendation. It has come to be considered the right thing to give it a place in every hymnal, but who sings it? Of the fifteen church hymnals collated at the end of this book, Dryden's version of this grand hymn finds a place in twelve.

> Immortal honour, endless fame,

the last stanza of the rendering, is used also as a doxology. Dryden was made Poet Laureate in 1670, and in 1685 he joined the Church of Rome. He died in 1701, and was honoured with burial in Westminster Abbey.

JOHN CHANDLER was one of our most successful translators of Latin hymns. He was born at Witley, Surrey, June 16, 1806. He studied at Corpus Christi College, Oxford; and succeeded his father as vicar of his native parish in 1837. In the same year he published his Hymns of the Primitive Church, accompanied by the Latin texts; many of the hymns, far from being 'Primitive,' dating only from the Paris Breviary of 1736. In 1841 he published The Hymns of the Church, mostly Primitive. In the preface to this work he says: 'This can hardly be called a new edition of The Hymns of the Primitive Church . . . seeing that the present work differs from the former one in several respects. Many of the hymns in that collection are omitted, some are greatly altered and almost rewritten.' It contains also his original compositions.

Chandler's translations are all in beautiful English, and are in the truest and fullest sense poems. One of his best renderings, perhaps (next to 'O Christ, our Hope, our heart's Desire,' his best) is:—

> O Jesus, Lord of heavenly grace,
> Thou Brightness of Thy Father's face.

We have a specimen of his original compositions in:—

> Above the clear blue sky,
> In heaven's bright abode,

which is a very pretty children's hymn. He died at Putney, July 1, 1876.

Hamilton Montgomerie Macgill came of a good Secession family. He was born at Catrine, in Ayrshire, March 10, 1807. To his mother, a woman of eminent piety, are to be traced those religious impressions which moulded his character, and made it so beautiful in later years. With a view to the ministry of his Church, he entered the University of Glasgow in 1827; and while there, and during his attendance for theology at the 'Hall,' made a brilliant record. In classics and philosophy he excelled. After being 'licensed' to preach the Gospel by the presbytery of Kilmarnock in 1836, he accepted an invitation to be colleague and successor to Dr. Muter, of Duke Street Church, Glasgow; but after three and a half years, on account of dissensions in the congregation, with which he had nothing whatever to do, and which he could not control, he was led to resign the charge. Shortly thereafter, a seceding section of the Duke Street congregation applied to the Glasgow presbytery to be formed into a new charge; and the request being granted, Dr. Macgill, after refusing a call to Airdrie, accepted a unanimous call to be its first minister. In a short time a new church was built in Montrose Street, and an important congregation was soon gathered, to which he ministered for eighteen years. At the end of that period he was appointed by the Synod of the United Presbyterian Church to the post of Home Mission Secretary. For ten years he did good work for the Church in that office, but his strength being overtaxed by the heavy duties laid upon him, and his health threatening to give way, he was relieved of the office, and cordially appointed to the lighter work of Foreign Mission Secretary; and for eleven years served the Church in that capacity.

In the midst of a very busy life, he found time to follow

certain literary pursuits. He was for many years editor of the Juvenile Missionary Magazine. He wrote also the elaborate memoirs of his father-in-law, Dr. Heugh. But what is specially interesting to us, he contributed in a very direct and increasingly acceptable way to the praise of the Churches. His Songs of the Christian Creed and Life, 1876, are mostly translations from the hymns of the Greek and Latin Churches, seventy-three renderings in all.

This special reference to Dr. Macgill and his work is made for the reason that he is the first Scottish Presbyterian who has to any extent introduced the hymns of the early and mediaeval Church to the notice of his fellow countrymen; and for this other reason, that now that an increasing interest is being manifested in those early hymns, the translations of Dr. Macgill ought to be better known than they are. He died at Belleville, Paris, June 3, 1880.

William Josiah Irons, both as a translator and an original hymn-writer, holds a foremost place. Many of his original compositions have found a place in permanent hymnals; while his rendering of the *Dies irae*—one of the best of the many translations of that hymn—is perhaps oftenest adopted by hymnal compilers. He was born at Hoddesdon, Hertfordshire, September 12, 1812. After studying at Oxford (Queen's College), he became Curate of St. Mary's, Newington, 1835; and in 1837 Vicar of St. Peter's, Walworth; in 1838 Vicar of Barkway, Herts; Vicar of Brompton, 1842, and Rector of St. Mary Woolnoth, as one of John Newton's successors, in 1872. He died June 18, 1883.

Edward Caswall was born at Yately, Hampshire, July 15, 1814. He was a student of Brasenose College, Oxford (1832-36), and when qualified became Perpetual Curate of Stratford-sub-Castle, near Salisbury. In 1847, influenced doubtless by the Tractarian movement, he abandoned the

Church of England, and joined the Roman communion; and three years later became a priest of that Church. He was appointed to the Oratory, over which John Henry Newman presided, in Birmingham, and there remained till his death, January 2, 1878.

Caswall does not show that faithfulness to the original which characterizes both Neale and Chandler; but his renderings, which are very numerous, are all exceedingly chaste. His Lyra Catholica contains 197 translations from the Latin. The most of his other translations and of his original hymns appeared in his Masque of Mary, 1858.

> When morning gilds the skies,
> My heart awaking cries,

which had a German origin, is one of the most popular, and deservedly so, of his translations. Caswall, like many other translators, was also an original composer;

> Days and moments quickly flying
> Blend the living with the dead:

is a good hymn for funeral services, or when the old year is passing. Caswall, however, only wrote the first four stanzas of it. He also wrote a few children's hymns, without excelling:—

> See! in yonder manger low,
> Born for us on earth below,

which is in some of its verses a good children's hymn for Christmas, but the couplet:—

> He who, throned in height sublime,
> Sits amid the cherubim,

does not look specially childlike!

John Mason Neale has done more in the department of the hymns of the early Church than all other translators put together. He was a pioneer. He bore the torch through dark labyrinths, and trod recesses long forsaken. Chandler and Caswall doubtless did good work in the same

department, and about the same time, but it was different work. Neale's work was that of a discoverer and scientist. Chandler and Caswall were mere excursionists. Neale mapped the territory through which he passed, took the heights of its mountains, traced its rivers, and sounded its lakes. Others merely recreated, and brought back with them their impressions, and specimens of the produce of the country. And he was a man splendidly qualified for the work to which he set himself, because of his great classical scholarship, his devout spirit, and cultured taste. His renderings are all marked by great faithfulness to the originals, and a dignity, and purity of diction, that breathes the very spirit of the early singers. At the close of this century Dr. Neale stands forth *par excellence* the interpreter of the praise literature of the early and mediaeval Church.

He was born in London, January 24, 1818, and educated at Sherborne Grammar School, and Trinity College, Cambridge, where he was the first man of his year. The spirit of the Church movement reached Cambridge, and Neale partook of it. In 1842 he was presented to a small incumbency in Sussex; but ill health overtook him, and he was obliged to decline the appointment, and leave England for Madeira, where he spent about a year. In 1846 he was presented to the Wardenship of Sackville College, East Grinstead, the emoluments connected with which amounted to the sum of £27 annually! Later, he was offered the Provostship of St. Ninian's, Perth, but residence in Scotland was forbidden him on account of the delicate state of his health; and so he had to refuse the honour, which had the munificent sum of £100 annually attached to it! Such was the extent of the honour his Church felt inclined to give one of her most accomplished sons! So Dr. Neale continued to reside at East Grinstead, and there he put forth his sympathies and active energies in the cause of Church revival. Directly by his literary

and philanthropic work he aided that movement which was so actively forwarded at Oxford.

In 1856 he set up a Sisterhood (St. Margaret's) which included various institutions, and which in his lifetime brought him much odium and active opposition. This he managed (so consistent was his Christian character) to live down; and St. Margaret's stands to-day, in the multiplicity of its organizations, a memorial of Dr. Neale's devotedness and Christian self-sacrifice.

Dr. Neale was an extensive writer, both in prose and verse. With the latter alone we have to do here, although the former in many cases was hymnological. His renderings which have a place in The Church Hymnary are noted in the chapters devoted to hymns from the Greek and Latin, and no more requires to be said of them now. But Dr. Neale was not only a translator, he was also an original composer; and many of his hymns, both for adults and children, find a place in the permanent hymnals of the Christian Church, in this and in other lands. Of these only one finds a place in The Church Hymnary:—

> All is bright and cheerful round us;
> All above is soft and blue;

an exceedingly fine hymn for the Spring. Two hymns which are mere suggestions from the Greek, and mentioned in that connexion, should really be classed with his original compositions, and they are two of our best hymns:—

> 'Art thou weary, art thou languid,
> Art thou sore distressed?

and

> O happy band of pilgrims,
> If onward ye will tread.

Dr. Neale in his short life did not get much of the comfort of this world, as that is conferred by material blessings, but he left the world richer for his life. He died at East Grinstead, August 6, 1866.

William Robertson was born at Cambuslang, near Glasgow, where his father was minister, July 15, 1820. After preparatory study for the ministry at the University of Glasgow, he was appointed to the parish of Monzievaird, Perthshire, in 1843. Robertson interested himself in hymnology, and, besides writing a few original hymns, rendered the *Te Deum* into English verse. He was the author of that very fine baptismal hymn:—

A little child the Saviour came,

one of the very best we possess. He died at Monzievaird, June 9, 1864.

Benjamin Webb was born in London in 1820, and educated at Trinity College, Cambridge. He filled several curacies from 1845 till 1851, in which year he became Vicar of Sheen in Staffordshire, and in 1862 of St. Andrew's, Wells Street, London. Mr. Webb was one of the editors of The Hymnal Noted, 1851–1854, to which he contributed a few renderings; and later joint editor of The Hymnary, 1872. His renderings from the Latin are good. His original compositions are not to any extent in popular use.

Other translators from the Latin are John Keble, J. H. Newman, and Frederick Oakeley (see Tractarian hymns); John Cosin, William Mercer, and Sir Walter Scott (see hymns from the Latin); E. H. Bickersteth, and Francis Pott (see Nineteeth Century Hymn-writers).

Thirty renderings from the German enrich The Church Hymnary, representing nine translators. For nineteen of the renderings we are indebted to four ladies.

Frances Elizabeth Cox, daughter of George V. Cox, was born at Oxford in 1812. In 1841 she published Sacred Hymns from the German. In a second edition of the collection fifty-six translations find a place. Miss Cox did good service in the department of hymnody, all her renderings being true and graceful. She died in 1897.

Two Scottish hymn-writers take a place only second to Miss Winkworth as translators from the German.

MRS. FINDLATER (Sarah Borthwick) born November 26, 1823, widow of the late Eric John Findlater, Free Church minister of Lochearnhead; and JANE L. BORTHWICK, her sister, born in Edinburgh, April 9, 1813. Together these cultured sisters prepared a volume of Hymns from the Land of Luther. Their combined work comprises fifty-three renderings by Mrs. Findlater, and sixty-one by Miss Borthwick.

Three original compositions from Miss Borthwick's pen have a place in The Church Hymnary, all of which are of considerable merit:—

> Still on the homeward journey
> Across the desert plain,

a hymn for anniversaries;

> Come, labour on:
> Who dares stand idle on the harvest plain,

a very spirited hymn, calling to Christian service; and

> Thou knowest, Lord, the weariness and sorrow
> Of the sad heart that comes to Thee for rest;

in which the worshipper is led to appeal to the sympathy of our Lord. Miss Borthwick died in 1897, and Mrs. Findlater is still with us.

CHARLES TAMBERLANE ASTLEY was born at Cwmllecuediog, North Wales, May 12, 1825. He was a scholar of Jesus College, Oxford. In 1849 he became Incumbent of Holywell, Oxford; afterwards Vicar of Margate; and Rector of Brasted, 1864–78. Mr. Astley has done good work as a translator from the German. His renderings are brought together in a small volume entitled Songs in the Night, 1859. The hymn:—

> We are the Lord's: His all-sufficient merit,
> Sealed on the cross, to us this grace accords;

is a free rendering from Spitta. The history of its compo-

sition, and those published with it, is given in his preface: 'The great majority of the following pieces were literally what the title indicates, Songs in the Night, given to me mostly in sleepless hours, during a very severe illness of two months, and a longer period of convalescence, at Pisa and Rome, in the Winter and Spring of 1858-9; and so great was the comfort I derived from those gifts of God, that through many sleepless nights and days of pain and weakness, I do not remember to have had one weary half-hour.' Mr. Astley has been, since 1879, minister of a Presbyterian congregation at Llandudno, Wales.

CATHERINE WINKWORTH, the gifted author of the Lyra Germanica, The Chorale Book for England, and The Christian Singers of Germany, was born in London, September 13, 1829, and died suddenly at Monnetier, Savoy, July, 1878. In the second series of the Lyra Germanica we have some 244 renderings from the work of the best German hymnists; in The Chorale Book many more, with appropriate music; while in her Christian Singers of Germany she has given us biographical and historical sketches of the hymn-writers and their hymns from the very earliest. Miss Winkworth has done more than any one else to familiarize English-speaking peoples with the hymns of Germany.

Other translators from the German are:—JOHN WESLEY (1703-91), RICHARD MASSIE (1800-87), PHILIP PUSEY (1799-1855), J. W. ALEXANDER (1804-50), THOMAS CARLYLE (1795-1881), JANE M. CAMPBELL (1817-78); see hymns from the German.

Translators from other languages are:—From the Danish, S. BARING-GOULD (page 217); from the French, G. W. BETHUNE (page 295); and from the Welsh, PETER and WILLIAM WILLIAMS (page 160).

VII

THE SCOTTISH METRICAL PSALTER

TRANSLATIONS AND PARAPHRASES

VII

When on a visit to Edinburgh, the Anglo-Indian hero of Sir Walter Scott's Guy Mannering worshipped in Greyfriars' Church. As Dr. John Erskine was selected by the novelist to be the preacher, the fictitious incident may be placed anywhere between 1758 and 1803. During the few minutes that probably elapsed between taking his seat alongside of Councillor Pleydell and the commencement of the service, Colonel Mannering may have occupied himself in examining the books lying on the sloping board of the pew. Prayer-book there would be none; hymn-book he would not light upon; nothing there but copies of the Scriptures, differing only in size of type and style of binding. Looking into the Bible placed for his use the stranger would find the sole provision for the praise of the service at the end of the volume. The material he would discover to be contained in three collections of metrical compositions, arranged in the following order, under the following titles:—

1. The Psalms of David in Metre. Newly translated and diligently compared with the original Text and former Translations. More plain, smooth and agreeable to the Text than any heretofore. Allowed by the Authority of the General Assembly of the Kirk of Scotland, and appointed to be sung in Congregations and Families.

2. Translations and Paraphrases, in verse, of several Passages of Sacred Scripture. Collected and prepared by a Committee of the General Assembly of the Church of Scotland, in order to be sung in Churches.
3. Hymns.

By the time the Englishman had completed his survey the preacher, with narrow chest and ungainly actions, wearing a black unpowdered wig, would probably be on his feet to commence the service by giving out a portion taken from the first collection, to be sung by the congregation in a sitting posture, without the aid of any instrument, but led by an important functionary, the precentor, as he stood at a small enclosed desk immediately below the pulpit.

It is the story of these three collections of metrical devotion, still bound up with Bibles and Testaments printed for the use of Scottish and Irish Presbyterians, that falls to be outlined in this chapter.

I. The Psalms of David in Metre.

Before dealing with this collection it will be necessary to take a rapid survey of what the people of Scotland used from Reformation days down to 1650, when the Psalter in the Greyfriars' Church Bible and still in use was sanctioned and adopted.

Certain statements in Knox's History of the Reformation clearly show that for twenty years before a complete Scottish Psalter existed vernacular versions of some of the Psalms were sung in Scotland. Where did these come from? Mainly from the land of Luther, brought by two men, one an Englishman, the other a Scot. This was how it came about.

Coverdale and the Wedderburns.—Early in the sixteenth century Myles Coverdale, whose name holds a place of

honour in the annals of the English Bible, was an exile at Wittenberg. While there he formed acquaintance with the Handbooks of Psalms and Spiritual Songs which circulated freely in the Fatherland. The fruit of this acquaintance he gave to his countrymen, on his return to England, in a book of devotions bearing the title, Ghostly Psalms and Spiritual Songs. Contemporaneous with Coverdale were three Scotsmen, sons of James Wedderburn, a Dundee merchant. While all the three were forced to seek safety in flight to a foreign land, the second, John by name, found his way to Wittenberg, and so became a fellow exile with Coverdale. The outcome of this exile and fellowship was the appearance in Scotland of several songs and ballads, to which in subsequent collected issues there was given the quaint title, A Compendious Book of Godly Psalms and Spiritual Songs; but since then better known as The Psalms of Wedderburn, The Psalms of Dundee, and, best of all, as The Gude and Godlie Ballates.

Not stopping to inquire to what extent the Wedderburns took their material from Coverdale, or how far both the English and Scottish versifiers were indebted to German books of sacred song, we content ourselves with noting that in these English and Scottish selections are to be found renderings of the Psalms which Knox tells us George Wishart, the martyr, appointed to be sung on the night of his betrayal and arrest, and Elizabeth Adamson asked her sisters to sing when she was on her death-bed.

The Psalms of Sternhold and Hopkins.—Then, in the reign of the boy-king, Edward VI, a selection of nineteen Psalms in metre was published at London. The author was Thomas Sternhold, Groom or Gentleman of the King's Chamber. At a later date, 1549, the number of translations was increased to thirty-seven. By that time Sternhold was dead; and John Hopkins, a schoolmaster and clergyman in

Suffolk, had taken up his work, and added, in a subsequent issue, seven of his own renderings.

Although devoid of literary merit, this collection of forty-four English metrical Psalms has an interest for us, because of the close relation in which it stands to the first complete and authorized edition of The Scottish Psalter.

THE SCOTTISH PSALTER OF 1564.—In 1564 there issued from the press of an Edinburgh printer a small octavo which purported to contain THE FORM OF PRAYERS AND MINISTRATION OF THE SACRAMENTS, &c., *used in the English Church at Geneva, approved and received by the Church of Scotland, whereunto, beside that was in the former books, are also added sundry other prayers, with the whole Psalms of David in English metre.*

Two points of interest present themselves in this descriptive title.

First. The Continental connexion—'Used in the English Church at Geneva.' That can be easily and briefly explained. The pitiless scourge of persecution in the reign of Queen Mary drove certain English and Scottish Protestants to Frankfort. Some of these refugees subsequently settled at Geneva. There, in 1555, they formed themselves into an English congregation, of which John Knox was for a time one of the ministers. For the use of this English Church there was printed, in 1556, a service-book containing, among other things, 'one-and-fifty Psalms of David in English metre.' It was this Book of Geneva, with some enlargements and modifications, that Robert Lekprevik reprinted at Edinburgh with the approval of the Church of Scotland.

Second. The Psalter completion—'with the whole Psalms of David in English metre.' From the time the refugees took to issuing editions of their 'Forms,' the number of translated Psalms gradually increased, both on the Continent and in England. In 1561 the Genevan Psalter numbered

eighty-seven, and in 1562 the translation of all the 150 was completed in England. In the Psalter, when approved and received by the Church of Scotland, there are forty-one versions substituted for a corresponding number in the English Psalter of 1562.

THE VERSIONS OF CRAIG, KETHE, AND WHITTINGHAM.—The larger share in the producing of these Scottish versions fell to three men—John Craig and William Kethe, both Scots, and William Whittingham, an Englishman. Of all the 150 renderings only three can be said to be 'alive unto this day'; and of these three each of the above-named translators can claim one.

1. The rendering of Psalm 145 in the Scottish Psalter of 1564 is substantially the same as that in the Psalter at present in use, beginning with the lines:—

> O Lord, that art my God and King,
> Undoubtedly I will Thee praise.

Of that version there is every reason to believe the author was John Craig, one of the ministers of Edinburgh.

2. In the Edinburgh Psalter of 1564 is to be found, with slight modifications, the version of Psalm 100, so dear to Scottish hearts and ears, with this for opening verse:—

> All people that on earth do dwell,
> Sing to the Lord with chereful voyce:
> Him serve with feare, his praise foorth tell:
> Come ye before him and re-joyce.

It was the composition of William Kethe, a Scottish exile during the Marian persecutions, and one of the translators of the Genevan Bible.

3. Psalm 124 in the Psalter of 1564 is practically the same as the second version in the present-day metrical version of the Psalms, the first verse of the former being in these words:—

> Now Israel
> may say, and that truely,
> If that the Lord
> had not our cause mainteinde,

If that the Lord
  had not our right susteinde
When all the worlde
  against us furiously,
Made their uproares,
  and said we shuld all dye.

That composition falls to William Whittingham, an Oxford student, brother-in-law of Calvin, successor of Knox in the pastorate of the English congregation at Geneva, and later in life Dean of Durham.

PART-SINGING OF PSALM 124 IN 1582.—A striking incident associated with this same version of Whittingham has often been described. On September 4, 1582, the people of Edinburgh turned out in their thousands to meet and welcome John Durie, one of their ministers, on his return from banishment. Forming a procession they 'took up the 124th Psalm, *Now Israel may say*, &c., and sang it in four parts, all being bareheaded.'

THE PSALTER OF 1564 IN USE TILL 1650.—The old version held the field in Scotland for eighty-five years. Reprints of it issued from time to time from the printing presses of Edinburgh and Aberdeen; and some of these, printed at the capital, adopted the Scottish dialect, although the statement 'in English metre' was retained.

'THE PSALMS OF KING DAVID, TRANSLATED BY KING JAMES.' —Only one attempt was made to supersede the old version before it was laid aside in favour of the present one; and that attempt, although made in high quarters, was not successful.

That 'most high and mighty Prince,' the pedant King James VI, not content with having given his subjects a new translation of the Bible in 1611, undertook to supply Scotland with a Prayer-book and a Psalter. The former of these he left to be compiled by Laud and other prelates, but the

latter he designed should emanate from himself. After translating thirty Psalms, he entrusted the remainder of the work to Sir William Alexander of Menstrie, who has a much better title to be considered the true author of the version than his royal master. Nevertheless, when the king's son and successor, Charles I, gave it to the world it appeared with the above title. Published in 1631, the version was reissued in 1637, forming part of 'The Book of Common Prayer and Administration of the Sacraments; and other parts of Divine Service for the use of the Church of Scotland. With a Paraphrase of the Psalms in Metre by King James the VI.' Even had the literary merits of this Psalter been greater than they are, its association with Laud's Liturgy was sufficient to ensure its rejection in Presbyterian Scotland. And so, when the attempt to assimilate the forms of Scottish worship to those of England collapsed like a house of cards, under the onslaught initiated by Jenny Geddes, and completed by the venerable Assembly of 1638, the royal version of the Psalms was swept aside.

MOVEMENT IN THE DIRECTION OF A NEW PSALTER.—Although the Scottish people refused to accept the Psalms of King James, they did not consider the Psalter in use incapable of improvement; they were quite prepared to find it superseded by a better. As early as 1647 it was acknowledged by such men as Samuel Rutherfurd and George Gillespie that there was a necessity for a change, many exceptions, they admitted, being taken 'against the old and usual Paraphrase.' But what finally moved the Presbyterians of Scotland to lay aside their time-honoured Psalter and adopt one in more modern English dress was—be it told to their lasting honour—the desire for UNITY in religion and UNIFORMITY of practice in the three kingdoms of England, Scotland, and Ireland. One Confession of Faith, one Catechism, one Book of Discipline, one Directory for all the parts

of public worship—such were the fine vision and the noble aim in the interests of which the Scottish Covenanters combined their forces with the Puritans of England, and the Church of Scotland sent Commissioners to the Assembly of Divines at Westminster in 1643.

Had the Scottish Church thought only of herself, there were versions by Scotsmen she might have preferred. Sir William Mure of Rowallan in Ayrshire had versified some of the Psalms with such skill that Robert Baillie preferred his translations to any other. Zachary Boyd of Glasgow had issued The Psalms of David in Metre. But these were passed over in favour of a metrical version of an Englishman because that commended itself to the Presbyterian Alliance meeting at London.

THE PSALTER OF FRANCIS ROUS.—On April 15, 1646, an order was issued by the House of Commons 'That the Book of Psalms set forth by Mr. Rous and perused by the Assembly of Divines be forthwith printed in sundry volumes. And that the said Psalms, and none other, shall, after the first day of January next, be sung in all Churches and Chapels within the Kingdom of England, Dominion of Wales and Town of Berwick-upon-Tweede.' Francis Rous, a native of Cornwall and a student at Oxford, Calvinistic in creed and Presbyterian in his views of Church government, was more than once returned to Parliament as member for Truro, proving himself a staunch supporter of the Cromwell policy. When lay commissioners were appointed to the Westminster Assembly, the member for Truro was one of their number. Thereafter the lucrative appointment of Provost of Eton College was conferred upon him and retained till his death in 1658.

THE ROUS VERSION IN SCOTLAND.—The Church of Scotland spent upwards of three years in examining, adapting, and altering the Englishman's version of the Psalter. Indi-

vidual ministers, considered experts in the art of poetic translation, had portions of the work assigned them for revision, and draft copies of it were forwarded to the leading Presbyteries throughout the country, with injunctions that suggestions be reported to a committee of ministers and elders appointed by the General Assembly. Only after a protracted and thorough revision did the Scottish Church, on November 23, 1649, pass an 'ACT FOR ESTABLISHING AND AUTHORIZING THE NEW PSALMES.'

In this piece of legislation the Commission, in the exercise of the power given it by the General Assembly, approved 'The Paraphrase of the Psalmes in Meter, sent from the Assembly of Divines in England by our Commissioners'; appointed 'it to be printed and published for publick use'; authorized it to be 'the only Paraphrase of the Psalmes of David to be sung in the Kirk of Scotland'; and discharged 'the old Paraphrase and any other than this new Paraphrase, to be made use of in any congregation or family after the first day of May in the year 1650.' This action of the Church was followed up by a corresponding enactment of the State.

THE COMMITTEE OF ESTATES.—At Edinburgh, on January 8, 1650, the Committee of Estates, with full knowledge of what had been done by the Ecclesiastical Courts, also approved 'the said Paraphrase,' interposed 'their authority for the publishing and practising thereof,' and ordained 'the same and no other to be made use of throughout this Kingdom.'

FIRST AUTHORIZED EDITION OF PRESENT PSALTER.—In 1650, Evan Tyler, Printer, at Edinburgh, to the King's Most Excellent Majesty, printed and published a small octavo under the title which, in the opening of the chapter, we supposed came under the eye of Colonel Mannering in

Greyfriars' Church towards the close of the eighteenth century. While the main body of this version was the production of Rous the Englishman, he was very far from being the sole author of the work in its Scottish form. There are several instances of the substitution and the transposition of words; and there are cases in which the alteration is thorough, the aim of the revisionists evidently being to make the rendering simpler and more faithful to the original. In the revised Scottish version of the Westminster Psalter the versified translations of 1564 are retained in the case of Kethe's Psalm 100 as a first version, with Whittingham's Psalm 124, and Craig's Psalms 136 and 145—the latter as a second version, although all are more or less altered.

Such is the story of the rise and growth of the Scottish metrical version of the Psalms which has been in use for wellnigh 250 years, and regarding which Robert Baillie of Kilwinning, who watched the final stages of its formation with keenest interest, made the true forecast that its lines—in spite of the uncouthness and ruggedness of some of them—'are likely to go up to God from many millions of tongues for many generations.'

THE PSALTER OF THE IRISH PRESBYTERIAN CHURCH.—Some twenty years ago the Presbyterian Church in Ireland was greatly agitated by the proposal to introduce hymns as a part of congregational praise. It was thought by the conservative party that if an amended version of the Psalms were drawn up and a greater variety of metre introduced the call for a hymn-book might be abandoned. The Irish General Assembly was willing to give the proposal a fair trial, and so in 1880 there was issued, 'by authority,' what is called 'The Psalter: a revised edition of the Scottish Metrical Version of the Psalms, with Additional Psalm-Versions.' As is stated in the short preface, the old version has been very tenderly dealt with, the emendations being

restricted to 'erroneous renderings, errors of syntax, faulty rhymes, obsolete words, or want of correspondence between the rhythm of sense and the rhythm of sound.' There is thus quite a number of Psalms on which no hand of alteration has been laid, and that holds good in the case of those in most familiar use; while in the great majority of emendations the alteration is restricted to the substitution of a word or the transposition of words. One illustration will suffice. In the Scottish Psalter of 1650 the rendering of two verses in Psalm 18 is this:—

> Thou gracious to the gracious art,
> to upright men upright:
> Pure to the pure, froward Thou kyth'st
> unto the froward wight.

As amended by the Irish Presbyterian Church the same verses run thus:—

> Thou to the gracious showest grace,
> To just men just Thou art;
> Pure to the pure, but froward still
> To men of froward heart.

It may be necessary to make another reference to the modern Irish version at a later stage of this chapter. Meanwhile we pass to the story of the second collection of metrical praise which Colonel Mannering discovered in the Bible lying before him in Greyfriars' Church, when he went to church in company with his friend Councillor Pleydell.

II. The Paraphrases.

In addition to the Psalms, the Psalters of the Reformed Churches of Holland, France, and Germany contained metrical renderings of portions of Scripture and other pieces of a more general nature. As might be expected, considering their indebtedness to the last-named country, the collections of Coverdale and the Wedderburns include matter of a similar character. The English compilation was one of 'Spiritual

Songs' as well as of 'Ghostly Psalms,' while the Scotch miscellany was largely made up of 'Songs collected from sundry parts of the Scripture,' also of 'Ballads changed out of profane Songs into godly Songs.' In the incomplete Genevan Psalters which circulated in Scotland prior to 1564 similar pieces find a place. The first complete and authorized Scottish Psalter appeared without paraphrase or song of any kind supplementary to the Psalms of David; but the Edinburgh edition of 1575 had five such pieces, a later had ten, while subsequent issues had as many as fourteen.

Conclusions or Doxologies.—Among the most interesting matter in these service-books are the 'Conclusions,' which are in substance doxologies. One Edinburgh edition of the Psalms—that of 1595—contains no less than thirty-two, being one for each form of metre. We can only make room for one of these metrical pieces, and in doing so we ask our readers to observe how closely it corresponds to the doxology which ranks as No. 638 in The Church Hymnary:—

Gloire to the Father, and the Sone,
and to the halie Gaist,
As it was in the beginning,
is now, and ay shall last.

Preliminary Stages of Enlargement of Psalter.—The Scottish version of the Westminster Psalter when published in 1650 appeared without music, without versified renderings of Scripture passages or spiritual songs, and without doxologies. It contained nothing but the so-called Psalms of David. It is, however, beyond all reasonable doubt that the Church of Scotland contemplated the enlargement of her new praise-book by the addition of paraphrases of other portions of Scripture. As early as 1647, when taking steps for a thorough revision of the Rous translation, the Assembly recommended that Mr. Zachary Boyd 'be at the pains to translate the other Scriptural Songs in

metre and report his travels also to the Commission of Assembly.'

The Assembly of the following year instructed two of their number to revise the work of Boyd and report; while the Assembly of 1650—the year in which the authorized Psalter was issued—made hearty acknowledgement of the pains taken by several ministers to supply the Church with verse renderings of songs not in the Hebrew Psalter. But the productions of these worthies do not appear to have got beyond the manuscript or draft stage. The enlarging proposal, although brought under the notice of the Church courts at various intervals, was hindered in execution by the conflicts and controversies of Church and State in the close of the seventeenth and the opening of the eighteenth centuries.

It was not till 1741 that anything definite and practical was done. In that year, when the business of the Assembly was really finished, and the fathers and brethren were about to sing Psalm 133, a proposal was sprung upon the House 'that it be recommended to some fit persons to turn some passages of the Old and New Testament into metre, to be used in the churches as well as in private families.' All that could then be done was to refer the proposal to the Commission of Assembly to consider and report. When the matter again came before the supreme court in 1742 it was advanced a stage by the appointment of a committee, consisting of nineteen ministers and three elders, 'to make a collection of Translations into English Verse or Metre of Passages of the Holy Scripture.' For two years little was done. 1743 was a blank year so far as report was concerned; and the Assembly of 1744 simply augmented 'the Committee on Psalmody,' and placed the Rev. Patrick Cuming—first leader of the Moderate party—at its head as 'Moderator' or Convener.

At last, in July 1745, there was sent forth from the

printing press of the printers to the Church of Scotland at Edinburgh a small duodecimo volume of 'TRANSLATIONS AND PARAPHRASES of several Passages of Sacred Scripture collected and prepared by a Committee appointed by the General Assembly of the Church of Scotland, and by the Act of last General Assembly transmitted to Presbyteries for their consideration.'

This provisional volume, now rarely to be met with, is of small bulk and of little value. It contains only forty-five pieces, and these are not arranged in any apparent order, certainly not according to the order of the books of Scripture. This collection of 'Pieces of Sacred Poesy,' as they are styled in the minutes of Assembly, was simply printed for the approval or disapproval of the Church, and so was not introduced into the public worship of Scotland.

It took other thirty-six years of reporting and remitting, rearranging and recasting, before Scottish Presbyterians were put in possession of the Paraphrases of present-day use. In the summer of 1781 there was published a book of 126 pages, purporting to contain 'TRANSLATIONS AND PARAPHRASES in verse of several Passages of Sacred Scripture, collected and prepared by a Committee of the General Assembly of the Church of Scotland, in order to be sung in Churches.' This selection of metrical praise never received the formal sanction of the supreme court, the only enactment regarding it being of a provisional nature. On June 1, 1781, the Assembly sent it down to Presbyteries for their opinion, 'and *in the meantime* they allow this collection of Sacred Poems to be used in public worship where the Minister finds it for edification.'

The 1781 edition of the Paraphrases is an enlargement of that of 1745. The latter only contained forty-five pieces, whereas the former has sixty-seven. The compilers of this appendix to the metrical Psalter did not go far afield in search of their material.

THE WRITERS OF THE PARAPHRASES.—Outside of their own Church they only laid under contribution the productions of one Irishman and two Englishmen. The Irishman was Nahum Tate, a native of Dublin, associated with Dr. Brady in the preparation of an English version of the Psalms still in use, and a poet-laureate of his times. From that versifier they took a verse-rendering of the Song of the Nativity, which, as altered by the Scottish committee, begins with:—

> While humble shepherds watch'd their flocks
> in Bethleh'm's plains by night.

The English divines whose skill in paraphrasing was made use of were Dr. Isaac Watts and Dr. Philip Doddridge. Dr. Watts was a prolific writer of divine songs and hymns. Of his hymns no less than twenty-one were chosen for insertion in the Scottish Translations and Paraphrases, while other four are his to some extent. Among the best known are those which have for opening lines:—

> As when the Hebrew prophet rais'd.
> I'm not asham'd to own my Lord.
> Bless'd be the everlasting God.
> Behold the glories of the Lamb.

Philip Doddridge, another of England's Nonconformist worthies, was the author of Hymns founded on Various Texts of the Holy Scriptures. From these the Scottish Churchmen selected four, and, after subjecting them to a process of recasting, inserted them among their sixty-seven pieces, the opening words of the best known being:—

> O God of Bethel! by whose hand.
> Hark, the glad sound, the Saviour comes!
> Father of peace, and God of love!

The authorship of several of the Paraphrases cannot now be traced. Setting these aside, as also the contributions from over the border and across the Irish Channel, the remaining pieces fall to be distributed among eleven Scotsmen.

THE SCOTTISH ELEVEN.—Of the eleven the best known are Thomas Blacklock, the friend of David Hume and the admirer and patron of Burns; Dr. Hugh Blair, an Edinburgh minister and Professor of Rhetoric and Belles Letters; Robert Blair, cousin of the foregoing, minister at Athelstaneford, a naturalist and scientist, and author of The Grave: a Poem; Dr. John Morison, minister of Canisbay, author of the Communion hymn, *'Twas on that night*; and Michael Bruce, the poet of Lochleven and student of the Secession Church. Although the last-named Scot died shortly after entering upon his twenty-second year, he left what will keep his memory ever fresh and fragrant in his native land. He had written his Ode to the Cuckoo, and, among others, such Paraphrases of outstanding merit as:—

> Behold! the mountain of the Lord.
>
> Take comfort, Christians! when your friends.
>
> Where high the heavenly temple stands.

True, all these poetical compositions were claimed by another of the eleven, after the death of Bruce; and there are those in the present day who concede the claim in its entirety; but if, on the one hand, the traditions of Kinross-shire and, on the other, the character and career of the claimant are allowed to decide the controversy, it will not be difficult to forecast the final award.

THE TWO REVISIONISTS.—The work of altering and retouching the selected compositions was largely the doing of two ministers of the Church of Scotland.

First. William Cameron, who studied and graduated at Aberdeen, where he became the friend of Beattie, author of The Minstrel. He was for twenty-five years minister of the parish of Kirknewton. The number of Paraphrases in which Cameron effected changes is estimated at thirty-nine by one authority, and thirty-four by another.

Second. John Logan, who was for twelve years minister

of the Second Charge of South Leith, and author of a tragedy which, after a single performance on the stage of the Edinburgh theatre, was withdrawn. Having demitted his charge, to avoid deposition, Logan removed to London, where, after a lingering illness embittered by neglect and poverty, he died in the fortieth year of his age. As a revisionist he is considered by experts to have effected changes in the structure or words of eight of the Paraphrases. To state how many of the others are neither adapted nor appropriated by the Leith minister, but are his own original compositions, would require us to enter upon the Logan-Bruce controversy, which is better left untouched. If the rule *nil de mortuis nisi bonum* is to be observed in the case of John Logan, it will be wise to stop short at the *nil.*

III. The Five Hymns.

The advertisement prefixed to the Paraphrases of 1781 concludes with the curt statement, 'a few hymns are subjoined.' The few are five in number. The first three all appeared in the same year—1712, all in the same publication, the *Spectator*—and all three, there is reason to believe, are from the pen of the classic English essayist, Joseph Addison. The fourth of the series is an amended and enlarged copy of one of Isaac Watts' Hymns and Spiritual Songs, the original having this for opening verse:—

> Bless'd morning, whose young dawning rays
> Beheld our rising God
> That saw Him triumph o'er the dust,
> And leave His last abode.

As it appears in the Appendix to the Scottish collection this hymn of the English Independent has an additional verse in the form of a *Gloria Patri* taken from the New Version of the Psalms, executed by Tate and Brady and published in 1696:—

To Father, Son, and Holy Ghost,
the God whom we adore,
Be glory as it was, and is,
and shall be evermore.

This doxology forms an historical link of connexion and succession between the thirty-two 'Conclusions' in the Scottish Psalter of 1595 and the fourteen 'Doxologies' of the Church Hymnary of 1898. The last of the five, with 'The hour of my departure's come' for opening line, is by some assigned to John Logan, although it has no place in the volume published by him in the very year in which the Translations, Paraphrases, and Hymns appeared. By others it is claimed for Michael Bruce, on the ground that it breathes the very spirit of the short-lived poet, while it is not congruous with the spirit of Logan. The matter is still *sub judice*, and is likely to continue so for an indefinite period of time.

Attitude of the Irish Presbyterian Church.

When the Irish Presbyterian Church consented to a revision of the Psalter it was deemed right or prudent to publish the Translations and Paraphrases along with the altered version. The revision did not extend to the Appendix, and in order to guard the Church from appearing to have gone further than she was prepared to do in 1880, there was placed on the title-page of the appended matter the following: 'Note. In appending the Paraphrases and Hymns, the Committee are instructed to state, that the Book of Psalms forms the only Psalmody authorized by the General Assembly.' It is a significant note of progress in more than one direction when we find the Committee of compilation stating in the opening sentence of the preface to The Church Hymnary, that 'This collection of hymns [is] authorized for use in public worship by the Church of Scot-

land, the Free Church of Scotland, the United Presbyterian Church, and the Presbyterian Church in Ireland.'

Such then is the story, told in outline and brief compass, of The Psalms of David in Metre, The Paraphrases, and The five Hymns, as these continue to be bound up with Bibles and Testaments printed for use in the public worship of Scottish and Irish Presbyterians, and with which is now associated The Church Hymnary. Taking a conjunct and comparative view of the seventeenth and eighteenth century collections, we need not hesitate to assign to the first of these the place of honour. There may be true poetry in some of the Paraphrases; now and again the ring of evangelical truth can be detected; and around not a few of them hallowed associations have gathered. And yet, when all has been said, the judgement of 'Rabbi' Duncan—saint, scholar, and seer—will be acquiesced in by most people: 'I prefer the Psalms to the Paraphrases and Hymns. They call them *Translations and Paraphrases*; and queer translations some of them are. If they had given me translations, I would have let them keep their Paraphrases to themselves.'

VIII

THE RISE OF ENGLISH HYMNODY

HYMN-WRITERS BORN PRIOR TO 1600

VIII

PRIOR to the Reformation, when Romanism held sway over the land, the hymns of the Latin Church were of course in use in Graduals and Missals in the ordinary Church services; but after that event they seem to have been set aside almost entirely.

The Reformation gave the Church of England its incomparable Prayer-book, but it banished the hymns. There alone remained the *Veni, Creator Spiritus*, in the quaint lumbering rendering:—

> Come, Holy Ghost, eternal God,
> Proceeding from above;
> Both from the Father and the Son,
> The God of peace and love.

In 1662 a revised version was introduced:—

> Come, Holy Ghost, our souls inspire,

and the *Media Vita*, which is given in rhythmical prose in the Office for the Burial of the Dead. To few who hear it does the thought occur that they are listening to a hymn of the tenth century! Beyond that slight recognition, no regard seems to have been paid to the priceless treasures of Latin hymnody.

Under what different conditions was the Reformation welcomed in Germany! The hymns of the Latin Church had won the heart of Luther ere he abandoned the monk's cell, and when he came forth he gave them to the people,

and inspired by their beauties he gave them more. With us a fear of everything that had the slightest connexion with the Roman Church quenched the voice of praise, just when men should have sung most gleefully. When there were no hymn-writers to voice the praise of the Reformed Church, many of the Latin hymn-writers could have done as noble service in that direction, as did Watts and Wesley at a much later period.

Treatment of that sort having been meted out to the masterpieces of the ages, there was little encouragement afforded to men, even when the gift was theirs, to give songs in the vernacular. Such a condition might have been sooner outlived had there not come the Puritan reaction, by which the progress of hymnody was further retarded.

During the seventeenth century hymn-singing was indulged in, here and there, in a very limited measure, among the Nonconformists of England, and in succeeding years increasingly; but not until the nineteenth century dawned could it be said that hymns to any considerable extent were used in public worship.

Hymns Ancient and Modern was published in 1861, and the entire Church hailed its advent. About the same time the Presbyterians in Scotland were bestirring themselves in a similar direction. In 1870 the Church of Scotland adopted The Scottish Hymnal, which had been in preparation for some years by a committee of General Assembly. The first hymnal of the Free Church of Scotland, Psalm Versions, Paraphrases, and Hymns, was issued in 1873; and The Presbyterian Hymnal, the authorized book of the United Presbyterian Church of Scotland, was issued in 1876. It is to be noted, however, that prior to the issue of The Presbyterian Hymnal the United Presbyterian Church had an authorized hymnal dating from 1852; while anterior to the Union of 1847 the Relief Church had sanctioned the use of hymns; and the Associate Synod was on the eve of doing

so when the Union negotiations caused the matter to be deferred.

The middle of the nineteenth century marks the introduction of hymn-singing, on anything like a general scale, into the Reformed Churches of our land. Before the beginning of the century, our brethren in the south jerked out the dislocated measures of Sternhold and Hopkins, and later the more polished stanzas of Tate and Brady, while we in Scotland found our entire praise material in the Rous Version of the Psalter to a much later period.

Hymn-writers there were a few in the sixteenth century, few indeed, but we may date the birth of English hymnody from the beginning of the seventeenth century.

The causes which led to its birth at that time were in part identical with those that gave birth to hymnody in Germany; but coming later into operation, much of their original force was spent. Indeed, the same causes led to the development of the poetic spirit in general from the time of Elizabeth onwards. It is hard to sing in the darkness, and with a load on the heart; and that is the time in which a soul feels most inclined to break forth into singing, when the morning has dawned, and the weight of sorrow which the night imposed has been removed. The mind, freed from the superincumbent weight of despotic ecclesiasticism, could not but break forth into singing; and enveloped by an atmosphere from which the clouds of error had been swept, and through which the sun shone in brilliance, the wonder to us now is not that singing was heard in the land, but that it could have been restrained so long after the first outburst of light.

While we believe this to have been the prime contributing cause of the rise of hymnody in the beginning of the seventeenth century, there were yet other subordinate causes, all of which had their own influence.

While the term educated can by no means be applied to

either England or Scotland at that time, nor for many generations later, still a rift had been made in the dark cloud of ignorance which enveloped the land, and men were becoming more intelligent and less superstitious. People, if not much improved educationally, were religiously very much improved. Hence by the beginning of the seventeenth century we have on the one hand a decided taste for sacred praise poetry, and appreciation of it by the religious people: while on the other hand we have men with the gift of song, and qualified to give expression to their thoughts, encouraged to do so, and to improve their efforts, by the knowledge that those efforts were in an increasing degree being relished.

Mention must be made of another cause which materially contributed to the rise of hymnody at that time. It was only after the Reformation that the public services were to any extent conducted in the vernacular. Hence even had there been men possessing that buoyancy of spirit to which we have referred as being essential to the sustained production of song, while they themselves might have secured relief to unexpressed longings and aspirations, they could have found no impulse for continued effort when they knew that no place could be found for the product of such effort, no matter how worthy, in the praise of the Church. It is doubtful if Isaac Watts in his time would have been so profuse, had it not been that a congregation awaited his efforts from week to week; and the same might be said of a greater hymnist than Watts, even Wesley. Multitudes took up his hymns as he penned them, and the result was that more were produced. It may appear somewhat mercenary, and unworthy a subject so beautiful, but it is nevertheless true, that the laws which govern demand and supply in other departments have their decided influence even in the department of sacred song; and one of the reasons for the richness of the praise-books of the nineteenth

century is doubtless this, that demand is abroad. In The Church Hymnary there are 194 nineteenth-century hymn-writers, represented by no fewer than 406 hymns, including translations—roughly two-thirds of the book.

A few hymn-writers appear towards the latter half of the sixteenth century, three of whom have a place in The Church Hymnary. The remaining names are so few that they may be mentioned in passing. They are: George Wither, George Sandys, Robert Herrick, the author of The Hesperides, and a very quaint litany to the Holy Spirit, which if sung to-day would certainly not contribute to the devotional mind of the worshipper; and George Herbert, the model Rector of Bemerton, whose sacred pieces, although for the most part unfit for public service as hymns, are as devotional aids most valuable.

John Marckant (date of birth uncertain, but some time in the beginning of the sixteenth century) has given us that delightful hymn:—

> O Lord, turn not Thy face away
> From them that lowly lie.

The hymn as it appears in The Church Hymnary is a recast from the pen of Bishop Heber. Marckant was a clergyman of the Church of England, and fulfilled the duties of Incumbent of Clacton Magna about 1559. His hymn is perhaps the earliest English hymn in use. The original has eleven stanzas. Those which have been recast by Heber are the following:—

> O Lord, turn not away Thy face
> From him that lyeth prostrate,
> Lamenting sore his sinful life
> Before Thy mercy gate:

> Which gate Thou openest wide to those
> That doe lament their sinne:
> Shut not that gate against me, Lord,
> But let me enter in.

I need not to confess my life,
  I am sure Thou canst tell:
What I have beene and what I am,
  I know Thou knowest it well.

Wherefore with teares I come to Thee,
  To beg and to intreate;
Even as the child that hath done evill,
  And feareth to be beate.

O Lord, I need not to repeate,
  What I doe beg or crave;
Thou knowest, O Lord, before I aske,
  The thing that I would have.

Mercy, good Lord, mercie I aske,
  This is the totall summe:
For mercy, Lord, is all my sute;
  Lord, let Thy mercy come.

JOHN COSIN, D.D., was born at Norwich, November 30, 1594, and died January 15, 1672. He studied for the Church at Cambridge, and thereafter held several ecclesiastical appointments. He eventually became Bishop of Durham. His version of *Veni, Creator Spiritus*:—

Come, Holy Ghost, our souls inspire,
And lighten with celestial fire;

is perhaps the best we have of that wonderful hymn. It is somewhat condensed, but very little is missed. As we have already mentioned, his version found a place in the English Church Book of Common Prayer, 1662.

WILLIAM AUSTIN was born about 1587. He was a member of the legal profession, and wrote a few very fine Christmas carols, one of which is:—

All this night bright angels sing;
Never was such carolling.

For poetic fervour and thorough excellence in every particular, a finer carol we do not know of than this. He died in 1634, and was buried in St. Saviour's Church, Southwark.

IX

HYMN-WRITERS BORN BETWEEN 1600 & 1700

IX

THE hymn-writers of the seventeenth century are fairly numerous, and the quality of their work in many cases of a very high order. The dawn is breaking, and the sunrise will soon be here.

JOHN MILTON is best known as the author of Paradise Lost and Paradise Regained, and other poems. He was born in London, December 9, 1608. Milton was educated privately, and thereafter at St. Paul's School and Christ's College, Cambridge. He had a great love for the study of languages, and became master of many, both ancient and modern. For many years he was in the whirl of political and ecclesiastical strife, and suffered much for his opinions. A Puritan, he had the misfortune to marry the daughter of a Cavalier, with the result that in a short time she left him for her father's house and refused to return. This experience led Milton to write a treatise, in which he maintained the lawfulness of divorce for disobedience: perhaps the most unpopular of all his writings. However, his wife repented, and having asked and received pardon, a reconciliation was effected. About the year 1644 his eyesight began to fail seriously, and in eight years thereafter he was totally blind. It was in his blindness that he composed his immortal poems Paradise Lost and Paradise Regained. The former was completed in 1665, when he was in his fifty-seventh year, and published two years later, by a publisher to whom he had sold it for £5. He was promised a further sum of £5 for every 1,500

copies sold. Three editions were called for within eleven years, so the poet received in all for his great work £15! Paradise Regained was written in 1671 in the course of a few months. At the age of sixty-six John Milton died, November 8, 1674, and was buried in the chancel of St. Giles, Cripplegate, London.

Milton was the greatest of all poets who have consecrated their genius to the cause of Christianity, with perhaps the exception of Dante. To hymnology proper he has contributed little. Nineteen psalm versions were prepared by him, and from these several centos have been made, the most popular of which is:—

> Let us with a gladsome mind
> Praise the Lord, for He is kind:

which is a rendering of Psalm 130, very hearty and spirited.

JOHN AUSTIN has given us the hymn:—

> Blest be Thy love, dear Lord,
> That taught us this sweet way.

He was born at Walpole, Norfolk, early in the century; studied at Cambridge for the legal profession, and died in London in 1669. He belonged originally to the communion of the Church of England, but eventually went over to the Church of Rome. In 1668 he issued Devotions in the Antient Way of Offices; that work contained forty-three hymns on various subjects, through which he has become associated with hymnody.

RICHARD BAXTER, born at Rowton, Shropshire, November 12, 1615, is best known as the author of The Saints' Everlasting Rest. He took orders in the Church of England, was Curate of Kidderminster, and later a chaplain to one of Cromwell's regiments. Afflicted through life with weak health, he was obliged to restrain himself from the active service which would otherwise have been his choice. Charles II offered him

a bishopric, which however he refused. Ultimately he retired from the Church of England, and became a Nonconformist. He composed Poetical Fragments, 1681, in which there are several hymns, too doleful ever to become favourites. One however has taken hold of the heart of the Church:—

> Lord, it belongs not to my care
> Whether I die or live;

and is very expressive of the condition of mind in which Baxter lived. It is one, and the most popular, of several centos which have been taken from the larger piece: *My whole, though broken heart, O Lord.* He died December 8, 1691, at the age of seventy-six, having lived, despite his weak health, and contrary to all expectation, beyond the allotted years.

THOMAS KEN, the first English hymn-writer of outstanding merit, and the author of morning, evening, and midnight hymns, was born at Berkhampstead, July, 1637. Losing his parents early, he was taken in charge by his sister, the wife of the famous Izaak Walton. To that devoted sister's care was due much of the piety and devotion of Ken's life. He was sent to Winchester College in 1650. Later he became a student at Oxford, when that University was under the control of Nonconformists; John Owen, the famous Puritan, being Vice-Chancellor. Thomas Ken was a remarkable man; and in an age when sycophancy gained favour, he won his way to the highest positions by staunch adherence to principle, and strict observance of the claims of duty. For faithfulness in the discharge of his duty, when chaplain to the Princess Mary at the Hague, he was dismissed from that post; but, strange to say, for a similar faithful discharge of duty he was made Bishop of Bath and Wells by Charles II. It happened in this way. The Court of Charles had its summer residence at Winchester, where Ken was dean. The gay monarch made request to Ken to have the use of the

deanery for a time as a residence for Nell Gwynn. This Ken stoutly refused to grant. The erratic monarch honoured him for his courage and honesty, and made him bishop. For refusing to read the Declaration of Indulgence James II cast him into the Tower, along with six other bishops. They were, however, acquitted on their trial. But when William III ascended the throne, Ken refused to take the oaths, and was therefore deprived of his see.

Bishop Ken is known in hymnody by his surpassingly beautiful morning and evening hymns. So far as can be ascertained, those hymns first appeared in a Manual of Prayers for the use of the Scholars of Winchester College, 1674, in which there is an injunction from the writer that they be devoutly sung by the scholars, in their chamber morning and evening. There is nothing in the range of English hymns to exceed in beauty and perfection as hymns for the morning and evening:—

> Awake, my soul, and with the sun
> Thy daily stage of duty run;

and

> All praise to Thee, my God, this night,
> For all the blessings of the light!

How full each verse of the morning hymn is, and how perfect, as at once a hymn of praise and a prayer, the whole piece is! It distinctly savours of the early Latin hymns, and we cannot but believe that the good bishop found his inspiration and his model in the hymns of the early Latin Church. The doxology with which his hymns close, printed separately at the end of The Church Hymnary, is the most popular doxology of any written:—

> Praise God, from whom all blessings flow.

In *Harper's Magazine* for December, 1897, we have an account of its splendid effect as sung at the Queen's Jubilee open-air service before St. Paul's Cathedral in June of that year:—

'There were ten thousand people singing "Praise God, from whom all blessings flow" as loudly as they could, and with tears running down their faces. There were princesses standing up in their carriages, and black men from the Gold Coast, Maharajahs from India, and red-coated Tommies, and young men who will inherit kingdoms and empires, and archbishops, and cynical old diplomats, and soldiers and sailors from the "land of the palm and the pine," and from the seven seas, and women and men who were just subjects of the Queen, and who were content with that. There was probably never before such a moment in which so many races of people, of so many castes, and of such different values to this world, sang praises to God at one time and in one place, and with one heart.'

After a long life of varied experiences, Bishop Ken (of whose character Macaulay said that it approached as near as human infirmity permits to the ideal perfection of Christian virtue) died at Longleat, March 19, 1710.

John Mason was born probably in the year 1646. He studied at Clare Hall, Cambridge, and eventually became Rector of Water Stratford, where he wrote a number of hymns, a few of which early found their way into the public praise.

My Lord, my Love, was crucified,
He all the pains did bear;

is a good specimen of his work, but it does not place him high as a poet. The last stanza, beginning, 'Blest day of God, most calm, most bright,' sounds like an imitation of George Herbert. John Mason's compositions are contained in Spiritual Songs; or Songs of Praise with Penitential Cries to Almighty God, 1686. A copy of the collection, one of the earliest collections of hymns, may be seen at the British Museum. He died in 1694, in the full belief that he had seen Christ in a vision, and that the Second Advent was close at hand.

Joseph Addison was born at the rectory of Milston, in Wiltshire, 1672. He was sent to the Charterhouse, and later became a student at Oxford, where he distinguished himself in classics. He entered considerably into the politics

of his time, and was acquainted with all the foremost statesmen; holding office in more than one administration. He was in succession an Under-Secretary of State, Secretary to the Lord Lieutenant of Ireland (1710), and a Principal Secretary of State, 1717.

Addison, however, is best known as joint promoter with his friend Richard Steele, of the *Spectator*, which first appeared early in 1711. In the pages of that magazine Addison's contributions to literature are to be found. As a poet he has no name, and certainly none as a hymn-writer. It may not be known, even to many Scotsmen, that for many years three of his hymns have lain snugly behind the Scripture Paraphrases, within the boards of the Bible, so highly have hymns in general been esteemed in Scotland, and Addison's in particular! Two of the three reappear in The Church Hymnary:—

> The spacious firmament on high,
> With all the blue ethereal sky,

and

> When all Thy mercies, O my God,
> My rising soul surveys,

very precise, clearly cut lines, from a literary point of view highly commendable, but lifeless.

There is something grotesquely ironical in the presence of those hymns, and the additional two, five in all, in the Scottish Bible. A stranger would certainly conclude that hymns were dear to the heart of the religious in Scotland when five of them are exalted to a place of such honour. But perhaps it is much to Scottish credit, when we consider the quality of the five, that hymns are not so dear to them after all. Who can tell how much those five hymns have had to do with the attitude of many towards hymns in general!

A third hymn from his pen is to be noted:—

> How are Thy servants blest, O Lord!
> How sure is their defence!

Addison died at Holland House, Kensington, at the early age of forty-seven, in June, 1719.

Isaac Watts.

The grey dawn is about to flee before the sunrise. With Isaac Watts the first golden streaks of morn are seen: when a greater than he, Charles Wesley, strikes the harp, day will have been ushered in. Isaac Watts was born in Southampton, July 17, 1674, the eldest of nine children; his father, a staunch Nonconformist, being a deacon in the Independent congregation of that town. Those were the days in which dissent was a crime; and the same law that thrust the immortal dreamer into Bedford gaol, closed the door of Southampton gaol upon the worthy deacon and his pastor. But Watts did not miss the care of his father as he might have done, for he was blessed with an active planning mother, who looked well after her son; and as he gave promise of future greatness, saw that the best education possible was given to him. He early turned his mind to the ministry; and a good friend, struck with his exceptional ability, made an offer to educate him at his own expense, on the one condition that he would renounce dissent and enter the Church of England. But the generous offer was no temptation to the youth whose father had suffered for the principles which he himself had embraced, and it was accordingly refused. At the age of twenty he completed his studies, and with great modesty held back from accepting active pastoral work for some time, meanwhile performing the duties of a tutor. It was during those years of waiting that he exercised and perfected his gift as a hymn-writer. In 1698 he was ordained assistant pastor of the Independent Chapel, Mark Lane, London; and a few years later, on the death of his senior colleague, became sole pastor. His pastorate was an exceedingly short one. In

a few years his health gave way, and he was obliged to resign his charge. Accepting an invitation from his friend Sir Thomas Abney, to visit Abney Park, Stoke Newington, for a few days, the visit was lengthened out to thirty years, the remaining term of his life. He died November 25, 1748, in the seventy-fifth year of his age.

Isaac Watts was, as the poet Montgomery termed him, the inventor of hymns in our language; and more than that, he did a good deal to secure for them a place in the public services. Doubtless his efforts in that direction would have been less successful, had not his hymns presented peculiar attractions and fitness for public use in his time. The first congregation, strangely enough, to introduce them, was that congregation in which Watts himself worshipped in Southampton; giving us an exception to the rule that a prophet has no honour among his own kin. The little beginning is thus recorded. Watts on a certain occasion giving expression to his disgust at the jolting lines of Sternhold and Hopkins, was told in return, rather sharply, by a deacon, to produce something better. Watts, put on his mettle, silently accepted the challenge, and next Sunday produced his first hymn, *Behold the glories of the Lamb*, one of our Paraphrases, which was forthwith sung by the congregation line by line. In the last couplet of the first stanza, Watts deliberately, so we believe, pays the worthy deacon back, by announcing the advent of something better in the way of praise material than the past had given:—

> Prepare new honours for His Name,
> And songs before unknown.

Having begun so well, he continued, and for two years produced a new hymn for each Sunday.

In due time Watts published his Hymns and Spiritual Songs, and later his version of the Psalms. His Psalms are a metrical version of the Psalter, in which, to use his own expression, he makes David a Christian—a task with

which, we confess, we have not much sympathy, and in which he does not specially succeed. We question very much if Christianity improves David. Certainly it fails, under Watts, to improve his Psalter. We must, however, admit that he has managed to shape out a few good hymns from the material of the Psalter, but in the process the Psalms lose their identity. Two are especially beautiful, and deserve, very highly, the honour conferred upon them by giving them a place in every good hymnal :—

> Our God, our help in ages past,
> Our hope for years to come,

and

> Jesus shall reign where'er the sun
> Does his successive journeys run;

the one a rendering of Psalm 90, and the other a rendering of Psalm 72.

> Before Jehovah's awful throne,
> Ye nations, bow with sacred joy;

is a very acceptable rendering of Psalm 100, but is less successful than the other two.

But we have something to say about his Hymns and Spiritual Songs. We are bound to state as our decided conviction that nothing but the extreme poverty of English hymnody at this time can account for the marvellous popularity which those hymns in due time achieved. Of Watts' 600 pieces, there may be thirty or forty possessing merit greater or less. If we are to credit his own statement he could have done much better. 'The metaphors are generally sunk to the level of vulgar capacities. If the verse appears so gentle and flowing as to incur the censure of feebleness, I may honestly affirm that it sometimes cost me labour to make it so. . . . Some of the beauties of poesy are neglected, and some wilfully defaced.' Perhaps we should not say that we regret all this; he knew best his mission as a pioneer hymn-writer, and perhaps hymns of a more poetic flight

might have flown too high; and instead of Isaac Watts, Sternhold and Hopkins and Tate and Brady might have ruled the Church praise. So Watts was popular because he was rude (we use the word in a good sense) and because the popular taste was rude.

It is just possible that the hymns of Watts suffer somewhat from the want of variety in the measures. Possibly that too was deliberate on his part; but one does weary of short, common, and peculiar metres, with which we are so familiar in the Scottish version of the Psalter.

When all has been said, some of Watts' hymns remain a very precious possession of the Christian Church, and that too on account of their exceeding beauty.

When I survey the wondrous cross.

Can the pathos of this be surpassed in the case of any hymn? How beautiful is the third verse:—

See! from His head, His hands, His feet,
Sorrow and love flow mingled down;
Did e'er such love and sorrow meet,
Or thorns compose so rich a crown?

And how grand is the climax:—

Love so amazing, so divine,
Demands my soul, my life, my all.

Matthew Arnold deemed this the finest hymn in the English language.

Other good hymns are:—

Join all the glorious names
Lord of the worlds above,

a version of Psalm 84.

Very good and more familiar are:—

Not all the blood of beasts,

and

There is a land of pure delight,

which takes some of us back to our Sunday-school days.

Blest morning, whose first dawning rays

is one of the five hymns bound with the Scottish Bible. The last twelve lines of that hymn are a really good doxology:—

To Him who sits upon the throne,

and with Tate and Brady's:—

To Father, Son, and Holy Ghost,

is as popular in Scotland as the doxology of Bishop Ken is in England:—

Praise God, from whom all blessings flow.

A very useful doxology is:—

From all that dwell below the skies.

Had Watts written only two hymns, and had they been *When I survey the wondrous Cross*, and *Our God, our help in ages past*, he would have lived. They are his best work as a hymn-writer.

Some reference should be made to the National Anthem, which very appropriately has been included in The Church Hymnary; but it is quite impossible to do more here than simply refer to it. Those who wish to unravel the intricacies of its development would do well to study the article in Dr. Julian's Dictionary of Hymnology, p. 437. Suffice it to say that the authorship has been ascribed to Henry Carey, a distinguished ballad-writer and composer, who was born in the latter part of the seventeenth century, and died by his own hand in 1743. But his authorship is doubtful. All we can say is that in its original adaptation it was written probably about the year 1688.

X

HYMN-WRITERS BORN BETWEEN 1700 & 1800

X

Charles Wesley.

In the eighteenth century the voice of melody is heard in all its sweetness. It gave us Charles Wesley, one of the greatest hymn-writers the world has seen; and even had he not been surrounded by a brilliant throng, the century would still have been a bright one, lit up as it was with his matchless radiance.

Son of Samuel Wesley, Rector of Epworth in Lincolnshire, and brother of the famous John Wesley, he was born in the rectory of Epworth December 18, 1707. Being the youngest and eighteenth child of the family, to the support of which only a very small income was available, Charles Wesley was from his earliest years familiar with the pinch of poverty. But hard times make good men, and if Charles Wesley had to content himself with a minimum of creature comforts, and make the best of his lack of many advantages, he had blessings which cannot be overvalued. His father was a man of learning and piety; while in his mother, Susanna Wesley, a woman of great accomplishment and earnest godliness, he had a guide and instructor for his early years, whose direction was safe, and who did more to mould the poet's mind and shape his future character than we shall ever know.

Charles Wesley got his early education at home in the rectory, under the immediate direction of his mother;

and when he had reached his eighth year was sent up to Westminster School, where an older brother, Samuel, held the position of second master, and with him he boarded.

When at Westminster an offer, even more handsome than that which was made to Isaac Watts, was given to him. A gentleman of wealth, and a kinsman of the Wesleys, who had no child of his own, offered to adopt Charles and make him heir to his fortune. The young poet would seem to have had a plan of life even at that early age, for the offer so generously made was courteously and promptly declined. His brother John was wont to say that Charles had had a 'fair escape' from becoming a man of rank and wealth. It may be added that the youth who was ultimately adopted by that heirless individual became father of the Earl of Mornington, whose son, the Marquis Wellesley—an older form of Wesley—was the Duke of Wellington, of Waterloo fame. Southey remarks: 'Had Charles made a different choice, there might have been no Methodists, the British Empire might still have been menaced from Seringapatam, and the undisputed tyrant of Europe might have continued to insult and endanger our shores.'

After ten years at Westminster School, Charles Wesley was elected to Christ Church, Oxford, where he spent nine years, graduating in 1729.

It was while a student at Oxford that there was inaugurated that movement of which his brother John afterwards became leader, which was termed the *Methodist movement.* At its inception, Wesley and those who were associated with him were extreme High Churchmen, but were impelled by a real and earnest desire to improve their religious life. They formed plans of study and devotion, strictly binding themselves to certain methods. To fixed hours of study they added regular weekly communion, stated times of

fasting and prayer, philanthropic and home mission work. Thus they gained for themselves the name of Methodists. So far as Oxford was concerned, this movement, like the *Tractarian movement* of a hundred years later, soon disappeared; but when the evangelical revival under John Wesley began, with which Charles Wesley and Whitefield were identified, and which stirred England and certain districts of Scotland, those who gathered round the Wesleys and formed themselves into congregations, or societies, were again styled Methodists.

In 1738 Charles Wesley was appointed to a curacy in the north of London, which, however, he failed to retain. His preaching, that of a pronounced and earnest evangelical, and perhaps marked by peculiarities not altogether palatable, gave much offence; and fancying that if good work was to be done it must be done outside the regular Church services, he betook himself to the fields. Then began that course of itinerant preaching, in company with his brother John, which was fruitful of so much blessing.

Charles Wesley ultimately settled in London, and died March 29, 1788, in the eighty-first year of his age.

It would be difficult to say how much the success of the Methodist movement owes to the hymns of Charles Wesley. The music of the poet charmed the multitude; and where the voice of John Wesley was never heard, the hymns of his brother Charles carried on the work.

The hymns of John and Charles Wesley are contained in thirteen volumes. For every hundred written by Isaac Watts, Charles Wesley wrote a thousand. In looking over those volumes we are struck, at the first glance, with the variety of measures employed. He was a master of measure, and is not more at home with the iambic than with others more elaborate. There are few classical models which he has not mastered.

Of course, by far the greater number of the 6000 or so

hymns which he wrote are utterly unfit for use in Church praise. They served their time, and they are certainly interesting memorials of a wonderful religious upheaval. They are quite a theological compendium, theoretical and practical. There is hardly a text of Scripture that has not its hymn. Mediocrity you constantly find, sometimes unrelieved doggerel; but what else could be expected in thirteen volumes containing 6,000 hymns, nearly all by one writer?

In 1779 John Wesley prepared a hymnal 'Such as might be generally used in all our congregations throughout Great Britain and Ireland.' In that collection, which contains many hundreds by Charles Wesley, with a goodly number by Watts, there are hymns good, bad, and indifferent. In the face of that fact we cannot but reproduce part of his preface, which as a marvel of conceit could scarcely be surpassed, but giving tangible proof that the defects of his own work were not known to him:—

'May I be permitted to add a few words with regard to the poetry. Then I will speak to those who are judges thereof, with all freedom and unreserve. To these I may say without offence: (1) In these hymns there is no doggerel; no botches; nothing put in to patch up the rhyme; no feeble expletives. (2) Here is nothing turgid or bombast on the one hand, or low and creeping on the other. (3) Here are no cant expressions, no words without meaning. Those who impute this to us know not what they say. We talk common sense, both in prose and verse. (4) Here are, allow me to say, both the purity, the strength, and the elegance of the English language, and at the same time the utmost simplicity and plainness suited to every capacity.'

One feature of Charles Wesley's hymns we must note. The Methodist movement from the first has been characterized by a recognition of the immediate communion of the

human soul with God. This appears in the hymns of Wesley. It was as well, perhaps, that the great founder of Methodism started with a considerable belief in the authority of the Church, otherwise this individualism might have grown to an excess of familiarity which is ever the danger ahead of it. It is that excessive familiarity which drives us away from the hymns of Tersteegen and Zinzendorf. But there is everywhere a reverence in the individualism of Charles Wesley which seldom fails to commend itself.

The Church Hymnary contains twenty-one hymns by Charles Wesley. They are for the most part hymns that are likely to live; and many of them have associations the most precious attaching to them. In the first place we rank:—

O love Divine, how sweet thou art!

in our estimation one of the finest hymns in our language;—

Jesus, Lover of my soul,

the comfort of many a sin-sick, tempest-tossed soul; and

Love Divine, all loves excelling.

These three are hymns of the rarest charm.

As hymns of praise how bright and hopeful are:—

O for a heart to praise my God!
O for a thousand tongues, to sing,

and

Christ, whose glory fills the skies,

which George Eliot puts into the lips of Seth Bede, and with which he sings down all his troubles.

Hark! the herald angels sing,

is a cheerful Christmas hymn, and well known.

For Easter could we have a more delightful hymn than:—

Christ the Lord is risen to-day.

Less attractive, but good, is the Ascension hymn:—

Hail, the day that sees Him rise.

Very plaintive and confiding are:—

Weary of wandering from my God,

and

Eternal Beam of Light Divine.

Very exuberant is that other Ascension hymn:—

Rejoice, the Lord is King;

and also

Soldiers of Christ! arise.

Come, Holy Ghost, our hearts inspire;

is one of the poorest of the twenty-one.

Come, Thou long-expected Jesus,
Blow ye the trumpet, blow!
All ye that pass by,
Come, let us join our friends above,

and

Forth in Thy name, O Lord, I go,

are of less merit, but are good wearable hymns, and are likely still to be of considerable use.

We have left to the last what is, strictly speaking, not a hymn at all, but is certainly a very fine sacred lyric. If we would know the pathos of which Charles Wesley is capable we have but to read:—

Come, O Thou Traveller unknown,

which was suggested to the hymn-writer by the strange, weird incident at the brook Jabbok. It has seldom in the past been admitted into hymnals, perhaps for the reason stated; but we are glad to see it in The Church Hymnary, if it should be there only to be read.

In the original text the poem is in two parts, and as they together constitute such an exquisite lyric, we give them in full. It will be seen that the hymn in The Church Hymnary is made up of four stanzas from the first part, and three from the second:—

PART I.	PART II.
Come, O Thou Traveller unknown,	Yield to me now, for I am weak,
Whom still I hold, but cannot see;	But confident in self-despair;

My company before is gone,
And I am left alone with Thee;
With Thee all night I mean to stay,
And wrestle till the break of day.

I need not tell Thee who I am,
My misery or sin declare;
Thyself hast called me by my name;
Look on Thy hands, and read it there.
But who, I ask Thee, who art Thou?
Tell me Thy name, and tell me now.

In vain Thou strugglest to get free,
I never will unloose my hold;
Art Thou the Man that died for me?
The secret of Thy love unfold;
Wrestling, I will not let Thee go
Till I Thy name, Thy nature know.

Wilt Thou not yet to me reveal
Thy new unutterable name?
Tell me, I still beseech Thee, tell;
To know it now, resolved I am:
Wrestling, I will not let Thee go,
Till I Thy name, Thy nature know.

'Tis all in vain to hold Thy tongue,
Or touch the hollow of my thigh:
Though every sinew be unstrung,
Out of my arms Thou shalt not fly;
Wrestling, I will not let Thee go,
Till I Thy name, Thy nature know.

What though my shrinking flesh complain,
And murmur to contend so long,
I rise superior to my pain;
When I am weak then I am strong;
And, when my all of strength shall fail,
I shall with the God-Man prevail.

My strength is gone, my nature dies;
I sink beneath Thy weighty hand;
Faint to revive, and fall to rise:
I fall, and yet by faith I stand;
I stand, and will not let Thee go,
Till I Thy name, Thy nature know.

Speak to my heart, in blessings speak;
Be conquered by my instant prayer.
Speak, or Thou never hence shalt move,
And tell me if Thy name is Love.

'Tis Love! 'tis Love! Thou diedst for me!
I hear Thy whisper in my heart;
The morning breaks, the shadows flee;
Pure universal Love Thou art;
To me, to all, Thy bowels move;
Thy nature and Thy name is Love.

My prayer hath power with God; the grace
Unspeakable, I now receive;
Through faith I see Thee face to face;
I see Thee face to face and live.
In vain I have not wept and strove;
Thy nature and Thy name is Love.

I know Thee, Saviour, who Thou art,
Jesus, the feeble sinner's Friend;
Nor wilt Thou with the night depart,
But stay and love me to the end:
Thy mercies never shall remove;
Thy nature and Thy name is Love.

The Sun of Righteousness on me,
Hath rose with healing in His wings;
Withered my nature's strength; from Thee
My soul its life and succour brings.
My help is all laid up above:
Thy nature and Thy name is Love.

Contented now, upon my thigh
I halt, till life's short journey end;
All helplessness, all weakness, I
On Thee alone for strength depend;
Nor have I power from Thee to move:
Thy nature and Thy name is Love.

Lame as I am, I take the prey;
Hell, earth, and sin, with ease o'ercome;
I leap for joy, pursue my way,
And as a bounding hart ply home,
Through all eternity to prove,
Thy nature and Thy name is Love.

The Olney Hymns.

An important event in the latter part of this century was the production and publication of what are known as the Olney Hymns. They were the outcome of the joint effort of William Cowper and John Newton.

William Cowper, author of The Task and many other poems—an even greater name in the literary world than is Newton in the religious world—was born at Berkhampstead, November 26, 1731. His father was rector of the parish. His first sorrow came to him when he was a mere boy, and seems to have left an abiding impression upon his sensitive nature—the loss of his mother in 1737.

In due time he was sent up to Westminster School, where his illustrious contemporary was educated. He seems, however, to have come under very different influences when there from Wesley; for he tells us that he became an 'adept in the infernal art of lying' while resident at that school.

From Westminster School he entered a solicitor's office, where he was articled for three years. In 1752 he took chambers at the Middle Temple, continuing there for twelve years, but doing more at literature than law. Here, he tells us, he spent the years in a course of sinful indulgence, but it is quite evident that his words do not mean all that they express in their literalness. It was then indeed that he fell into that state of gloom and melancholy which proved his life-long affliction. Placing himself under the care of an eminent medical man, Dr. Cotton, for whom he ever evinced a most grateful regard, he in course of time regained mental health.

His desire thereafter was to reside in the vicinity of Cambridge, and he eventually settled in Huntingdon; and it was while there that he formed a friendship which proved

to be the supreme comfort of his life. With Mr. and Mrs. Unwin, whose names must go down to all time with that of the poet, he found a congenial home; and after the worthy lady had been bereft of her husband, Cowper continued to reside under her roof, in return for the comfort and cheer of his presence enjoying her motherly care.

John Newton was at this time curate of the parish of Olney, and it was when calling upon Mrs. Unwin on a mission of condolence that he first met Cowper. So simply do events happen that are to affect our whole life and the lives of others! The continued interest of Newton in their well-being induced them in 1767 to remove their place of residence to Olney; and there began a friendship which Newton describes as most helpful to himself, and certainly the six years during which they were together were the happiest years of Cowper's life. Now and again he was stricken down with his painful malady, but the comforts of God's Word, and the loving attentions of his friends, bore him through.

Then were written the Olney Hymns, the design of which is thus characterized by Newton in his preface to the volume:—'A desire of promoting the faith and comfort of sincere Christians, though the principal, was not the only motive to this undertaking. It was likewise intended as a monument to perpetuate the remembrance of an intimate and endeared friendship.' Cowper died April 25, 1800.

How different was the life, character, and temperament of Cowper's friend and coadjutor, JOHN NEWTON. He was born in London, July 24, 1725, of pious parents, and like Cowper lost his mother early. She had, however, stored her child's mind with the truths of God's Word, to which influence is no doubt due the ultimate course of Newton's life.

At twelve years of age he was taken to sea by his father,

who commanded a merchant ship. For some years he followed a seafaring life, and as his father's influence failed of its intended effect (through want of sympathy, it is said, with his son), he gradually drifted into sinful courses. His father's plans, which were honestly laid for the lad's good, were frustrated. He was impressed, and sent on board a man-of-war, but through his father's influence he was made a midshipman. From the war-ship he joined a vessel bound for the coast of Guinea, and while there was expelled by the captain on account of his wicked conduct. He got employment at Sierra Leone, but lost it, and was reduced to the verge of starvation. It was on his way back to England that he reached the turning-point of his career. The vessel encountered a terrific storm. Hope was all but abandoned. As Newton, with others, took his turn at the pumps, and put forth what seemed to be a hopeless effort, it pleased God to speak to his heart. His past life came back, and bitter was his repentance. He made deep resolves; and when he reached his native land his first act was to present himself at the Lord's Table, and there avow his changed life.

His mind was turned towards the ministry; and after due preparation he was offered and accepted the curacy of Olney, in the year 1764, when he had reached his thirty-ninth year. There, as we have seen, he met Cowper; and there he continued till January, 1780, when he was transferred to London, having been preferred to the rectory of St. Mary Woolnoth, Lombard Street. He died at the age of eighty-two, December 21, 1807. The following is the first part of his epitaph, written by himself:—

John Newton, Clerk,
Once an infidel and libertine,
A servant of slaves in Africa:
Was by the rich mercy of our Lord and Saviour
Jesus Christ
Preserved, restored, pardoned,

And appointed to preach the Faith
He had long laboured to destroy.
Near 16 years at Olney in Bucks:
And 27 years in this church.

The volume of Olney Hymns, 1779, bearing the names of Cowper and Newton, contains about 348 pieces. In the preface Newton says 'the hymns are distributed into three books. In the first I have classed those which are formed upon select passages of Scripture, and placed them in the order of the books of the Old and New Testaments. The second contains occasional hymns, suited to particular seasons, or suggested by particular events or subjects. The third book is miscellaneous, comprising a variety of subjects relative to a life of faith in the Son of God.'

Of their number Cowper wrote about sixty-eight, and Newton the remainder. Cowper would doubtless have written more but for the many interruptions he had to endure on account of his mental malady. In the preface Newton continues:—'We had not proceeded far upon our proposed plan before my dear friend was prevented by a long and affecting indisposition from affording me any further assistance . . . I hung my harp upon the willows . . . yet my mind was afterwards led to resume the service.'

As we might expect from two men of such deep and sore experiences, their hymns contain more than beautiful poetic fancies: they are full of the deep realities of human experience. Every line throbs with life.

Cowper's pen writes of the purposes of God in our life. He tells us what sorrow is, and what God can accomplish in us by its means:—

The bud may have a bitter taste,
But sweet will be the flower.

He tells us too that to be left under the cloud is not to be forsaken of God, for:—

Behind a frowning providence
He hides a smiling face.

The hymn from which these couplets are taken:—

God moves in a mysterious way,

was written after a grievous visitation of mental distress. During its severity he had resolved to take his own life. He gave his coachman orders to drive to the river Ouse. The night was dark, and the driver missed his way either by accident or of purpose; and Cowper found himself back at his own house. By that time the cloud had left him, and he celebrated the providence of God in the hymn referred to.

In:—

God of my life, to Thee I call;

we have the same lesson of God's purpose in his afflictions. How like a man of gloom and melancholy to sing:—

Sometimes a light surprises
The Christian while he sings.

Cowper had many surprises, for he had much gloom. We have the quiet meditative nature of the man in such hymns as:—

Far from the world, O Lord, I flee,

and

O for a closer walk with God,

a very appropriate hymn for seasons of communion; and the finest of all his hymns:—

Hark, my soul! it is the Lord.

Very soothing and bright hymns for the sanctuary are:—

Jesus, where'er Thy people meet,

and

The Spirit breathes upon the word.

Perhaps Cowper's best-known hymn is:—

There is a fountain filled with blood,

and by no means deservedly so; but popular taste is hard to understand. Its imagery is certainly not Scriptural; and besides it gives a sensuous representation of the sacrifice of our Lord, which one hardly looks for outside the hymns of the mediaeval Latin Church.

The characteristics of Newton's hymns are different. As in the case of Cowper, they breathe his experiences. He too can sing of God's providence and discipline in such hymns as:—

> Quiet, Lord, my froward heart;
> Why should I fear the darkest hour,

and

> Though troubles assail.

But his hymns have really one note, and it is an exalted one. It speaks of the unbounded love of the Saviour. Newton had been an abandoned sinner; the love of Christ had been revealed to him, and kindled a responsive glow in his heart, and so he sang:—

> How sweet the name of Jesus sounds
> In a believer's ear!
> Sweeter sounds than music knows
> Charm me in Immanuel's name;

and

> One there is, above all others,
> Well deserves the name of Friend;

and these hymns are his best.

Hymns very well suited to the service of the sanctuary are:—

> Approach, my soul, the mercy-seat,

and

> Come, my soul, thy suit prepare.

In these the strong unfaltering faith of Newton finds adequate expression.

There is a more triumphant note in:—

> Glorious things of thee are spoken.

and

> May the grace of Christ our Saviour,
> Now may He who from the dead,

are both good dismission hymns.

> While with ceaseless course the sun,

is a hymn on the flight of time, and not specially attractive.

As might be expected, many of the Olney Hymns are valueless in the public praise. From a literary point of view much of Newton's work is of no value. But the hymns are all begotten of experience, and are for the most part healthful companions for hours of devotion.

Poets.

James Montgomery ranks in the very forefront. He was an Irishman, born in Scotland. His father was an Irish peasant; and his mother, Mary Blackley, was in all probability also Irish. His father came under the influence of one of the Moravian brotherhood, joined that sect, and after the necessary qualification, was appointed Moravian minister at Irvine, Ayrshire. There the poet was born, November 4, 1771. His father designed him for the Moravian ministry, and he was accordingly sent for his education to the Moravian settlement at Fulneck, Yorkshire. After a while, feeling his utter unfitness for ministerial work, he abandoned the thought of entering upon it, and got employment in a retail shop near Wakefield. Unsettled, he ran away from his employer, and got another situation in the shop of a draper at Wath-upon-Dearne.

He was now eighteen years of age, and had composed a number of poems. With these he went to London in the hope of finding a publisher, but alas! was disappointed, and returned to Sheffield, where he entered the office of a journalist. Eventually he became editor and proprietor of the *Sheffield Iris*, and there the remainder of his life was spent. As a journalist he repeatedly got himself into trouble, and on more than one occasion suffered imprisonment. It is pleasant to think the Government that once imprisoned him voted him in after years a well-deserved pension of £200 a year.

His early religious impressions returned with freshness in maturer years, and it was then that most of his hymns

were written. Writing to a friend, he said, 'When I was a boy I wrote a great many hymns; but as I grew up and my heart degenerated, I directed my talents, such as they were, to other services, and seldom indeed since my fourteenth year have they been employed in the delightful duties of the sanctuary. However, I shall lie in wait for my heart, and when I can string it to the pitch of David's lyre, I will set a psalm "to the Chief Musician."' He wrote this in 1807, and those who know anything of Montgomery's hymns know that he waited for his heart to some purpose. His best hymns are in all hymnals; and a goodly number have found a place in The Church Hymnary. The choice is an exceedingly good one, and very varied.

From the pen of a Moravian hymn-writer we expect to have some good missionary hymns, and we have them:—

Hail to the Lord's Anointed,

is a standard missionary hymn, worthy to take its place alongside Heber's world-famed *From Greenland's icy mountains.*

Hark! the song of jubilee,

and

Lift up your heads, ye gates of brass,

are in the same category.

Songs of praise the angels sang,

and

God is my strong salvation;

are good specimens of his praise-songs.

He has given us two very good hymns to the Holy Spirit:—

Lord God, the Holy Ghost,

and

O Spirit of the living God.

A familiar communion hymn, but not so much in use at such times as might it be, is:—

According to Thy gracious word.

For ever with the Lord!

is, without doubt, his best-known hymn in Scotland. Once

more popular than now, it is likely to regain its popularity and retain it. Alongside of it may be placed that very delightful hymn:—

Jerusalem, my happy home,

a version of the old hymn, *Hierusalem, my happie home,* entitled 'a song mad by F:,B: P:'—if indeed the version is by Montgomery, and about that there is doubt.

A very good hymn to the Trinity is:—

Holy, holy, holy Lord,

overshadowed somewhat by Heber's grander hymn, but possessing merits of its own.

Go to dark Gethsemane,

is a very intense hymn, in which the principal incidents in our Lord's passion are touched upon. A hymn for the afflicted is:—

In the hour of trial.

A hymn full of aspiration and holy longing is:—

O God, Thou art my God alone.

There is a holy sacrifice,

is a hymn based on the text 'A broken and a contrite heart, O Lord, Thou wilt not despise.' Dr. Julian attributes this hymn to Charlotte Elliott, vide Dictionary of Hymnology, page 1161.

Friend after friend departs;

is a hopeful hymn for the hour of death.

Pour out Thy Spirit from on high;

is a most useful and appropriate hymn for ordination or induction services, and we have few hymns in our hymnody for such occasions.

But the finest production, from a poetic point of view, is that poem on prayer:—

Prayer is the soul's sincere desire.

But for the last verse, where the flame of prayer gleams forth, we should say it is a poem, not a hymn, and should be read, not sung. Some of the stanzas are exceedingly beautiful.

James Montgomery died in his sleep at The Mount, Sheffield, April 30, 1854.

SIR WALTER SCOTT, 'the wizard of the pen,' as poet, novelist, and historian, has made his impression upon the age. His hymns were not written for the praise of the Church, but for a special purpose, from connexion with which he had doubtless no intention they should ever be dissociated. At the close of the Lay of the Last Minstrel occurs a very condensed rendering of the *Dies irae*:—

> That day of wrath, that dreadful day.

And that other beautiful hymn:—

> When Israel of the Lord beloved,

is the hymn of Rebecca in Ivanhoe.

Scott was born in Edinburgh, August 15, 1771, and died at Abbotsford, September 21, 1832.

HENRY KIRKE WHITE was born at Nottingham, March 21, 1785. The sad story of his short life is well known. His foot was on the threshold of fame, when at the early age of twenty-one he fell a victim to the fell disease which was, no doubt, bred by the hardships he had to endure while struggling to prepare himself for what he believed to be his life-work, a literary career.

Together with a collection of miscellaneous poems, many of them exceedingly graceful, and all giving promise of future greatness, he has left us a few hymns, of which two have taken hold of the hearts of his countrymen. One of these is:—

> Much in sorrow, oft in woe.

This hymn, or rather ten lines of it (for Frances Fuller Maitland (1809–77) resumed, where Kirke White had left off, at *Will ye flee in danger's hour?*), was found after his death,

written on the back of one of his mathematical papers. He was a student at Cambridge of great promise; but after one year's residence at St. John's College, he succumbed to his malady, October 19, 1806.

Female Hymn-writers.

The female hymn-writers of this century are few, but their work is in every case excellent. Some of their productions are among the finest in the whole range of English hymnody. In one or two instances they are unsurpassed for tenderness and beauty.

Anne Steele was born at Broughton, Hampshire, where her father was Baptist minister, in 1717. Cultured, pious and beautiful, she early gave herself to religious work. Her life was one of trial and sorest disappointment, and the discipline would seem to have left no trace of bitterness, but rather to have worked to the perfecting of her Christian character, and to the cultivation of a spirit of trust and resignation which everywhere breathes in her hymns. Her first sore trial came on the day fixed for her marriage. Shortly before the hour at which the ceremony was to have taken place the lifeless body of her affianced was found in the river where he had been bathing.

She wrote many hymns, publishing two volumes in 1760, under the title of 'Poems on Subjects chiefly Devotional, by Theodosia.' A third volume was published after her death. The hymn beginning:—

When I survey life's varied scene,

has a heavenly calm pervading it, which soothes the spirit while we read. The fourth verse is especially beautiful:—

Give me a calm, a thankful heart,
From every murmur free;
The blessings of Thy grace impart,
And let me live to Thee.

She never got over the sorrow that came to her when she looked for joy; and after a life of suffering from broken health, she died November, 1778. On her tombstone in Broughton churchyard, where she was buried, we read the following lines:—

> Silent the lyre, and dumb the tuneful tongue
> That sang on earth her great Redeemer's praise;
> But now in heaven she tunes a nobler song
> In more exalted, more melodious lays.

Mrs. Alice Flowerdew was born in 1759. Very little is known of her personal history beyond this, that she resided for some time in Jamaica, where her husband had a Government appointment. In her widowhood she conducted a ladies' school in the north of London. She died in 1830.

A small volume of Poems on Moral and Religious Subjects was published in 1803, in which we find the very fine hymn:—

> Fountain of mercy, God of love,

one of the best harvest hymns we possess.

Harriet Auber.—There are three pre-eminently good hymns to the Holy Spirit in Christian hymnody—the *Veni, Creator Spiritus*, the *Veni, Sancte Spiritus*, and—

> Our blest Redeemer, ere He breathed.

Beyond doubt Miss Auber's hymn is the best hymn to the Holy Spirit in our language. It comes as near perfection as a hymn can possibly come. The original manuscript was an unusual one. The hymn was written by the gifted author with a diamond on a pane of glass as she composed it. For many years the pane of glass remained in the window sash of the house she occupied at Hoddesdon. Miss Auber was born in London, October 4, 1773. She wrote many hymns and devotional pieces, but nothing to equal or come near to her celebrated hymn to the Spirit. She died at Hoddesdon, Herts, January 20, 1862, in her eighty-ninth year.

CHARLOTTE ELLIOTT.—We have the following from the pen of the Rev. H. C. G. Moule, D.D., Principal of Ridley Hall, Cambridge, regarding Charlotte Elliott and her famous hymn:—

Just as I am, without one plea.

'Some quite inaccurate accounts have appeared from time to time of the occasion of the writing of this memorable hymn. It has been said, for example, that it was the writer's confession of faith at her conversion: the record of her first "sight of the Son of God, and belief on Him." And it is true that no words could more perfectly express such an experience, as innumerable hearts have passed through it. Probably a vast number of those to whose souls the hymn has been a blessing have felt its power just in this way—it has taken them by the hand, as it were, and led them to their Lord in the simplicity of first faith.

'Yet the origin of the hymn was not of this sort, and its true history is well worth telling, for it throws light not only on the hymn, but on some most important aspects of the way of salvation; not at the gate only, but all along the course.

'Charlotte Elliott was born in 1789, and died in 1871. She was daughter of Charles Elliott, of Clapham and Brighton, and of Eling, his wife, whose father was Henry Venn, of Huddersfield and Yelling, Simeon's beloved elder friend. Henry Venn Elliott, founder of St. Mary's Hall, Brighton, and Edward Bishop Elliott, author of Horae Apocalypticae, were Charlotte Elliott's brothers.

'From the first her training was such as would be given in a home ruled by the noblest evangelical faith, and alive with mental interests and power. In the common sense of the words she was never "in the world" at all, though there was a time, at Clapham, when she entered a good deal, and with the utmost pleasure, into literary society. But she

was always responsive to the Gospel of her home. I do not think she could point to any early crisis of conversion.

'Yet there were long periods in her young life when (partly no doubt as a consequence of weak health—for all along she was often an invalid) her faith and hope were bewildered and beclouded. Profound conviction of sin (no mere invalidism, but the work of the Spirit) came upon her at one of these heavy times, and she wellnigh despaired of salvation. Then Caesar Malan crossed her path. It was in May, 1822, at her father's home, Grove House, Clapham. He was made the messenger of God to her. Peace and joy in believing were unfolded to her heart through his private ministry as never before; she reckoned that time of intercourse as a bright new era for all the rest of her days.

'But ill health still beset her. Besides its general trying influence on the spirits, it often caused her the peculiar pain of a seeming uselessness in her life while the circle round her was full of unresting serviceableness for God. Such a time of trial marked the year 1834, when she was forty-five years old, and was living in Westfield Lodge, Brighton, —that house of countless Christian memories, but now, some dozen years ago, levelled to the dust to make room for a huge hotel.

'Her brother, the Rev. H. V. Elliott, had not long before conceived the plan of St. Mary's Hall, at Brighton—a school designed to give, at a nominal cost, a high education to the daughters of clergymen: a noble work which is to this day carried on with admirable ability and large success. In aid of St. Mary's Hall there was to be held a bazaar, an event then unusual, and a word which in those days carried with it no doubtful associations. Westfield Lodge was all astir; every member of the large circle was occupied morning and night in the preparations, with the one exception of the ailing sister, Charlotte—as full of eager interest as any of

them, but physically fit for nothing. The night before the bazaar she was kept wakeful by distressing thoughts of her apparent uselessness; and these thoughts passed—by a transition easy to imagine—into a spiritual conflict, till she questioned the reality of her whole spiritual life, and wondered whether it were anything better after all than an illusion of the emotions, an illusion ready to be sorrowfully dispelled.

'The next day, the busy day of the bazaar, she "lay upon her sofa in that most pleasant boudoir set apart for her in Westfield Lodge, ever a dear resort to her friends." The troubles of the night came back upon her with such force that she felt they must be met and conquered in the grace of God. She gathered up in her soul the great certainties, not of her emotions, but of her salvation: her Lord, His power, His promise. And taking pen and paper from the table she deliberately set down in writing, for her own comfort, "the formulae of her faith." Hers was a heart which always tended to express its depths in verse. So in verse she restated to herself the Gospel of pardon, peace, and heaven. "Probably without difficulty or long pause" she wrote the hymn, getting comfort by thus definitely "recollecting" the eternity of the Rock beneath her feet. There, then, always, not only for some past moment, but "even now" she was accepted in the Beloved—"Just as I am."

'As the day wore on her sister-in-law, Mrs. H. V. Elliott, came in to see her, and bring news of the work. She read the hymn, and asked (she well might) for a copy. So it first stole out from that quiet room into the world, where now for sixty years it has been sowing and reaping, till a multitude which God alone can number have been blessed through its message.

'The hymn first appeared in print in 1834 in the Invalids' Hymn-book, compiled originally by Miss Kierman, and now rearranged by Miss Elliott. In 1835 it was printed, unknown

to the writer and without her name, as a leaflet; one of the first copies was given to *her* by a friend with the words, "I am sure this will please you!"

'Among the numberless recipients of "grace, mercy, and peace" through "Just as I am" was Dora Quillinan, the "one and matchless daughter" of William Wordsworth. In her last illness, I think in 1849, the hymn was sent to her by a friend. With hesitation, in her weakness, she allowed it to be read to her; and then said at once, "That is the very thing for me." "Now *my* hymn," was the request each morning during the remaining months; and she would repeat it after her husband, "line for line, many times, in the day and night."

'A few years ago I visited for the first time the churchyard of Grasmere. On Mrs. Quillinan's simple headstone I found traces of that message: a lamb engraved on the stone; and beneath her name and date the text, "Him that cometh unto me, I will in no wise cast out."'

Miss Elliott was the author of many other hymns, several of which are in common use.

My God and Father, while I stray

breathes the spirit of submission which a life-long discipline gave. Another very fine hymn, which whispers the calm and beautiful experiences of her prayerful life, is:—

My God, is any hour so sweet.

Christian, seek not yet repose

is not a true hymn, but is a very stimulating sacred song.

Miss Elliott died at Brighton, September 22, 1871.

MARGARET (MALCOLM) CAMPBELL, LADY COCKBURN, daughter of Sir John Malcolm. Her hymns, of which she wrote a few, are of fair merit, and are chiefly in use among Plymouth Brethren, for the reason doubtless that she became attached to that sect.

Praise ye Jehovah, praise the Lord most holy

is a good expression of praise, and is found in a few permanent hymnals. She died in 1841.

FELICIA DOROTHEA HEMANS, the daughter of a Liverpool merchant, was born in that city in 1794. She was a poetess of minor reputation. Her work is marked by purity of sentiment. She had the lyrical gift, and some of her pieces possess a considerable degree of merit. *The Better Land* is perhaps her best known and most popular production. The piece which gives her a place with hymn-writers is:—

Lowly and solemn be
Thy children's cry to Thee,

taken from her poem on The Funeral Day of Sir Walter Scott. It is found in very few hymnals, and is not likely to attract greater attention in the future than it has done in the past. Mrs. Hemans died in Dublin, May 16, 1835.

CHURCH DIGNITARIES.

RICHARD MANT, Bishop of Dromore, was in his time a voluminous writer; and he has the distinction of having been one of the first translators of hymns from the Latin. His renderings, however, are not equal to those of Neale, Chandler, Caswall and others, and many of his original hymns have fallen out of common use. Two very attractive original compositions are still in a large number of hymnals, and they find a place in The Church Hymnary.

Round the Lord in glory seated,

is a very stately hymn to the Holy Trinity. In the original text it begins, 'Bright the vision that delighted.' What is here the first stanza is in reality the second half of the first. Although an original composition, it appears in his Ancient Hymns, 1837.

For all Thy saints, O Lord,

also an original composition, appeared in his Ancient

Hymns, as a 'hymn on All Saints.' It has undergone a good deal of altering in several hymnals.

Besides being a hymn-writer and translator, he prepared a metrical version of the Psalter in 1824.

Richard Mant was born at Southampton, where his father was Rector of All Saints Church, February 12, 1776. After receiving his early education at Winchester School, he proceeded to Oxford, where he was a student of Trinity College. After taking orders, he became curate to his father at Buriton, Hants. In 1810 he was preferred to the vicarage of Coggeshall, Essex; and three years later was appointed domestic chaplain to the Archbishop of Canterbury. In 1816 he was made Rector of St. Botolph, London. Four years later he was consecrated Bishop of Killaloe, Ireland; and then, successively, Bishop of Down and Connor in 1823, and Bishop of Dromore in 1842. He died November 2, 1848.

Reginald Heber, Lord Bishop of Calcutta, was born April 21, 1783, at Malpas in Cheshire. His parents occupied a good worldly position, his father being lord of the manor and patron of the rectories of Morton, in Yorkshire, and Hodnet, in Shropshire.

Heber from the earliest revealed those qualities which made him at once famous and beloved. He was of a sweet disposition, and prayer was a constant exercise with him. His great kindness of heart won many friends.

From his father he acquired the rudiments of classical learning, and at the age of seven translated Phaedrus into English verse. In November, 1800, he entered Brasenose College, Oxford, and there carried off the University prize for Latin verse with his Carmen Seculare.

In 1807 he was preferred to the family living of Hodnet, where he ministered for sixteen years. He became also preacher at Lincoln's Inn and a Bampton lecturer.

Twice he refused the Bishopric of Calcutta, but after the second refusal he felt so strongly that he had left the path of duty that he wrote retracting the refusal. He sailed for Calcutta in 1823, but was permitted to work there for only three years. After a hard Sunday's work in Trichinopoly he went into his bath as was his custom. After a considerable lapse of time, his servant found him lying dead in the bath. He had been stricken with apoplexy. He died April 3, 1826, and was buried in the church of St. John's, Trichinopoly.

Thackeray, in his Four Georges, speaks of Heber as an ideal English gentleman. 'The charming poet, the happy possessor of all sorts of gifts and accomplishments—birth, wit, fame, high character, competence—he was the beloved priest in his own home of Hodnet, counselling the people in their troubles, advising them in their difficulties, kneeling often at their sick beds at the hazard of his own life; where there was strife the peacemaker, where there was want the free giver.'

It is as a hymn-writer, however, that we have to do with Heber, and as such he occupies a high place indeed. The poetic element is prominent in his hymns, and for that he is ranked with the few. Hence, with the other essential characteristics which go to make the true hymn, and which they possess in great measure, his hymns must live. His idea, we are told, when he began hymn-writing at Hodnet, was to complete a 'Christian year.' That, however, he never accomplished, but in the fifty-seven pieces which he has left us we have some of the finest gems of English hymnody.

No hymn-writer has ever secured the honour that has fallen to Heber—nearly all his hymns are in use. Some to a less extent than others, but all more or less. Slowly but surely he is becoming better known in Scotland.

His most popular hymns, and those most frequently in use, are perhaps his best.

From Greenland's icy mountains,

is one of our best missionary hymns. Only one other hymn is worthy a place beside it, and that one is Montgomery's *Hail to the Lord's Anointed.* They are both noble hymns.

The story of the composition of Heber's hymn is interesting. He was on a visit to his father-in-law, the Vicar of Wrexham, and on the Saturday before Whit-Sunday, the day upon which a collection was to be taken in aid of the 'Society for the Propagation of the Gospel,' the vicar asked Heber to compose something suitable, to be sung at the service next day. He retired and wrote off the first three stanzas of that hymn, but afterwards, thinking it incomplete, added the last verse 'Waft, waft, ye winds.' The hymn has not been altered much from the text of the original MS., which is still preserved, a fact which testifies to the exactness and literary precision of the author. In the original MS. *savage* stands for *heathen* in the second verse. On many a grand occasion has that inspiring hymn been sung, and its inspiration has given courage to many a heart in the midst of the discouragements of work in distant lands.

The hymn:—

Holy, holy, holy, Lord God Almighty!

is certainly a sublime composition. Fortunate in being associated with music specially prepared for it by Dr. Dykes, the famous composer, it appears to advantage. Being a hymn for Trinity Sunday, the author could hardly avoid reference to the theological formula, but it is the one thing which, in the prominence given to it, mars the hymn. It is too theological; but when we have said that, the hymn remains unique in its beauty and majesty as a tribute of praise to the Trinity. We know no other hymn to the

Trinity, the *Te Deum* excepted, that can be placed alongside of it, unless it be Marriott's *Thou whose Almighty Word.*

Other hymns by Heber worthy of mention are:—

The Son of God goes forth to war,

a bold and inspiring hymn;

Bread of the world, in mercy broken,

a short communion hymn; and the first stanza of the evening hymn:—

God, that madest earth and heaven,

which was completed by the addition of a stanza by Archbishop Whately.

Thou art gone to the grave

is a funeral hymn, written after the death of his infant child. The choice of measure for this hymn is exceedingly happy, giving it that majestic roll which we associate with funeral odes. In:—

Brightest and best of the sons of the morning,

we have the poetic element at its highest.

Hosanna to the living Lord,

is the least attractive of this gifted author's hymns in The Church Hymnary.

Lord of mercy and of might

is a short millennial hymn of great beauty.

Richard Whately did little for hymnody, and claims notice here having written the second and concluding stanzas of Heber's evening hymn *God that madest Earth and Heaven*, beginning:—

Guard us waking, guard us sleeping.

Originally the hymn was of one stanza, but it is much improved and rendered more complete by the addition.

He was born in London, 1787, and studied at Oxford. He was a Fellow of Oriel College, and in 1831 was con-

secrated to the archiepiscopate of Dublin, where he died, October 8, 1863.

Henry Hart Milman, Dean of St. Paul's, was born February 10, 1791. He was educated at Eton and Oxford. At Oxford he had a distinguished career, and became an accomplished classical scholar. He was for some time Professor of Poetry at Oxford, and became the author of several theological and historical works. Among the latter is his famous History of the Jews, published in 1829. He was made a Canon of Westminster in 1835, and Dean of St. Paul's in 1849.

His contributions to Hymnody are few but choice, and are all characterized by high literary excellence, and they have that lyrical flash which is indispensable to a good hymn.

Dean Milman included Bishop Heber among his friends, and it was in Heber's Posthumous Collection, 1827, that Milman's productions first appeared. As a devotional poem,

O help us, Lord; each hour of need

could not be surpassed. How very attractive are these verses:—

If, strangers to Thy fold, we call,
  Imploring at Thy feet
The crumbs that from Thy table fall,
  'T is all we dare entreat.

But be it, Lord of mercy, all,
  So Thou wilt grant but this;
The crumbs that from Thy table fall
  Are light and life and bliss.

Ride on! Ride on in majesty

is a fine rendering of the striking scene at the close of our Lord's ministry, and is one of Milman's best hymns.

When our heads are bowed with woe,

is one of the few hymns which set forth the attractive humanity of our Lord. The refrain in the original text is 'Gracious son of Mary, hear,' doubtless to emphasize still

further His humanity. It is to be regretted for that reason alone, that the line has been tampered with, and made to read 'Jesus, Man of Sorrows, hear.' Dean Milman died September 24, 1868.

Clergymen of the Church of England.

William Williams, a Welshman, a native of Llandovery, was born in 1717. In 1740 he was ordained a deacon of the Established Church, and for three years did duty in two curacies. He became intimate with Whitefield, the Countess of Huntingdon, and other Methodists who encouraged him to become an itinerant preacher. The result was that the bishop denied him full orders. He accordingly associated with others who ultimately became Calvinistic Methodists and traversed Wales, north and south, stirring the people by his earnest appeals. He is said to have travelled on an average 2,230 miles yearly for forty-three years. He was the sweet singer of Wales, and did for that Principality what Watts and Wesley did for England. He wrote both in Welsh and English. After a long illness he died at Pantycelyn near his native place, January 11, 1791.

O'er those gloomy hills of darkness

ranks with our good missionary hymns.

Guide me, O Thou great Jehovah,

is a widely known hymn, and is to be found in most present-day Hymnals. It was originally written in Welsh. The second and third verses were translated into English by the author, and the first verse by Peter Williams, born in Caermarthenshire, January 7, 1722, who, like William Williams, after serving in the Established Church for some time, joined the Calvinistic Methodists. He died August 8, 1796.

We are indebted to the Rev. Charles T. Astley, Llandudno, for the following account of William and Peter Williams:

'William Williams and Peter Williams were in no way related "after the flesh" though they both hailed from Caermarthenshire. William Williams, preacher and poet, was, and is still known as Williams of Pantycelyn. As a young medical student he was converted by the preaching of Howell Harris, at that time himself a young man of about twenty-six, who had just begun the practice of preaching from a gravestone on the churchyard wall to the retiring congregation at the parish church of Talgarth. Giving up his medical studies Williams was ordained a deacon of the Church of England in 1740. He was a prolific writer of hymns, several of which he wrote both in Welsh and English. Amongst these last were *O'er these gloomy hills of darkness* and *Guide me, O Thou great Jehovah.* The former was composed early on a storm-threatening morning as he walked towards Bettws-y-coed.

'Peter Williams was a native of Caermarthenshire, and was converted by the preaching of Whitefield, and in consequence of disobedience to his tutor who had forbidden the students of Carmarthan College to go to hear that "fanatical preacher"—a holy disobedience. He afterwards took orders in the Church of England, but of course in those days his earnest preaching gave universal dissatisfaction. These two young men, in company with Howell Harris, Daniel Rowlands, and Howell Davies, who were somewhat older, were the founders of the Welsh Calvinistic Methodists, or Presbyterianism in Wales. The first "Association," or General Assembly of the new body now lovingly called the "Old Body" was held at Watford, in Glamorganshire, in 1742, under the Presidency of George Whitefield.'

MARTIN MADAN was born 1726. As a result of spiritual quickening under the preaching of Wesley he gave himself to the service of the Church: his original intention having been to qualify for the bar. For some time he was a popular

preacher in the chapels of the Countess of Huntingdon, but, by the influence of that lady exercised in his favour, he received orders in the Church of England and was ordained chaplain of the Lock Hospital, Hyde Park Corner. He made A Collection of Psalms and Hymns Extracted from Various Authors, which for a time was largely used.

Lo! He comes with clouds descending,

a spirited hymn on the second Advent, has in part been attributed to him; Charles Wesley, John Cennick, and perhaps Thomas Olivers sharing the honour. He died in 1790.

AUGUSTUS MONTAGUE TOPLADY, is a more interesting personage. He was the son of Major Toplady who died at the siege of Carthagena, and was born in 1740 at Farnham, Surrey. Like many other men of his time who came ultimately to prominence, he received his early education at Westminster School, studying afterwards at Trinity College, Dublin, where he graduated.

While yet a student he stumbled into a barn at a place called Codymain, where a plain-tongued layman named Morris was preaching. While listening to that man his spirit was awakened. Here is Toplady's own reflection upon the circumstance some time afterwards: 'That sweet text "ye who sometimes were afar off are made nigh by the blood of Christ" was particularly delightful and refreshing to my soul; and the more so as it reminds me of the days and months that are past, even the day of my sensible espousals to the Bridegroom of the Elect. It was from that passage that Mr. Morris preached on the memorable evening of my effectual call . . . strange that I who had so long sat under the means of grace in England, should be brought near to God in an obscure part of Ireland, amid a handful of God's people met together in a barn, and under the ministry of one who could hardly spell his name.'

Toplady was a stern Calvinist, and his antagonism to Wesley and the Wesleyans comes out in such remarks as the following: 'I was awakened in the month of August, 1755, but not as has been falsely represented under Mr. John Wesley, or any preacher connected with him . . . though awakened in 1755, I was not led into the pure and clear view of the doctrines of grace till the year 1758, when through the great goodness of God my Arminian prejudices received an effectual shock in reading Mr. Manton's sermon on the 17th chapter of St. John.'

It is but just to say, that on the side of Wesley the feeling was quite as strong, and the expression of it sometimes more offensive. As for example: 'Mr. Augustus Toplady I know well, but I do not fight with chimney-sweeps. He is too dirty a writer for me to meddle with.'

Before he had reached his eighteenth year Toplady issued a small volume of poetical pieces, but it came to nothing. He was not a poet. In 1762 he was ordained to the Christian ministry in the Church of England, and was preferred to the vicarage of Hembury, Devon, which he retained till his death in 1778. He died in his thirty-eighth year.

He was the author of a considerable number of hymns, mostly of a doctrinal character, in which are emphasized the accepted doctrines of the Established Church. His object was to discredit the teaching of Wesley. As a result of their doctrinal complexion few of them are sung—many of them shock us by their confused imagery. In no other hymn-writer, who has done anything to deserve praise, can we find such a medley of mixed metaphor and grotesque figures. Yet this man is the author of what is perhaps the best-known hymn in our language:—

Rock of Ages, cleft for me,

and that hymn is an accumulation of misapplied metaphors. *Rock, Water and Blood, To Thy Cross I cling, To the fountain*

fly, &c. So it is not poetic beauty, nor literary exactness, nor grace, nor style, that secures a hymn pre-eminence, and permanence. What is it? That verses, when critically examined, and found to be previously faulty, can yet be attractive and useful in a pre-eminent degree, is evidenced by the fact of the wide-spread popularity of this hymn. And how can this be? Doubtless because tersely, and with the necessary variety of treatment, it expresses, as is the case with similar hymns, the profoundest needs of the spirit. It begins with the alarm of conscience, the sinking of the heart which the vision of sin creates, and leaves the ransomed soul calm amid a dissolving universe.

It may be stated that even in the production of this hymn the hatred of Toplady to Arminianism is brought out. It was written as an attack on the Arminian doctrine of perfection held and promulgated by Wesley; and in the original issue bears the title, *A living and dying prayer for the holiest believer in the world.*

Now, *Rock of Ages* finds a place in the Wesleyan Methodists' hymn-books; and the circumstances in which the hymn is sung, are far from suggestive of the bitter controversy its author had with Wesley. So effectually is the wrath of man made to praise God.

The circumstances in which this hymn was written are given in the *Record* of January 10, 1898: 'Toplady was one day overtaken by a thunderstorm in Berrington Coombe . . . . a rocky glen running up into the heart of the Mendip range, and there, taking shelter between two massive piers of native limestone rock he penned the hymn *Rock of Ages.* There is probably no more beautiful spot in the district. On precipitous slopes the grey rock looks out among the brackens. At one point there is a precipitous crag of limestone a hundred feet in height, and right down its centre is a deep fissure. In that fissure Toplady took refuge and penned his hymn.'

Object of my first desire,

is a quiet meditative hymn, but not deserving of special notice. Not much more noteworthy is :—

Your harps, ye trembling saints.

Toplady is known to-day as a hymn-writer because he wrote *Rock of Ages.* His productions generally are little removed from doggerel, and certainly seldom rise above mediocrity.

EDWARD COOPER, born 1770 and educated at Oxford, was for some time Rector of Yoxall, Staffordshire. He wrote very few hymns.

Father of heaven, whose love profound

is written in the form of a prayer to the Trinity. It is a very simple and attractive hymn, in which the functions of Father, Son, and Spirit are indicated, and an appropriate blessing sought from each. He died in 1833.

JOHN CAWOOD has given us a dismission hymn of fair merit :—

Almighty God, Thy word is cast,

suggested obviously by our Lord's parable of the sower. He wrote several other hymns, but none of outstanding worth. He was born at Matlock, 1775, occupied the incumbency of St. Anne's Chapel of Ease, Bewdley, and died in 1852.

JOHN MARRIOTT wrote a few hymns, one of which ranks with our very best for missionary occasions :—

Thou whose almighty word.

It was written in 1813, but not till 1867 did it find a place in a permanent collection, when it was published in the Lyra Britannica.

The author was born at Cottesbach, near Lutterworth, where his father was rector, in 1780. He was educated at Rugby, and afterwards became a Student of Christ Church,

Oxford, where he had a distinguished career. Taking orders in the Church of England, he was presented to the rectory of Church Lawford, which he held till his death, which took place at Broadclyst, near Exeter, March 31, 1825.

Henry Francis Lyte has gained a foremost place in the ranks of hymn-writers, not by any accident or freak of good fortune, but by the intrinsic value of his work. He was born 1793, in the border town of Kelso on the classic Tweed, which must in all time to come be associated with lyrical poetry, sacred and secular. He was of delicate frame from his youth; and having to bear the hardship resulting from straitened circumstances all through his student course, his delicacy became confirmed. Taking orders in the Church of England he filled several curacies, and eventually became Perpetual Curate of Lower Brixham, Devon.

In the year 1818 Lyte had an experience which changed the course of his whole subsequent life. He had hitherto gone with the stream, in idleness and frivolity, too common with many of the clergy of the Church of England at that time, to the neglect of his pastoral duties, and greatly to the unfitting of himself for the sacred work of his office. But this in the providence of God came to an end. A neighbouring clergyman, one of his most intimate friends, fell sick, and was dying. He was in darkness. He had no hope in God. Lyte, equally ignorant of the grace of God, set himself to lead the dying man into the light. Together they searched the Scriptures, and together they found the truth of God. The sick man died in the hope he had secured, and Lyte with new aims returned to the work of his calling for a few more years.

His surroundings were not congenial, and with a fine soul that loved to muse on the beautiful things of God he sometimes felt solitary. But he had early been taught to bear

crosses, and this one he bore manfully. Had his life been other in its conditions, our hymnody might have been poorer to-day.

Jesus, I my cross have taken

is a very sweet hymn, and the breathing of a resigned confiding spirit.

Pleasant are Thy courts above,

a glad, buoyant hymn, is very fortunate in most cases in being associated with appropriate and good music.

Praise, my soul, the King of Heaven

is another glad hymn, brimful of praise, and well adapted for an opening hymn in public worship.

O that the Lord's salvation

is one of the few missionary hymns in our language specially referring to the salvation of Israel.

Not so well known, nor so fine as the foregoing, but deserving of a more prominent place than they occupy, and likely to get it, are—

Far from my heavenly home,

and

Sweet is the solemn voice.

But the hymn by which Francis Lyte will continue to be known is his immortal hymn :—

Abide with me: fast falls the eventide.

We class it with our evening hymns ; we could not do better; but Lyte sang of the evening of life, not of the evening of the day :—

> Hold Thou Thy cross before my closing eyes,
> Shine through the gloom, and point me to the skies;
> Heaven's morning breaks, and earth's vain shadows flee:
> In life and death, O Lord, abide with me.

So far as we can ascertain it was his last hymn. He was very ill: worn out with work and anxiety. Before leaving home for a sunnier clime, he had a parting communion service with his people. The strain was too great. He got

through the service with difficulty; and after it was over entered his room, and throwing himself upon his couch, he soothed his mind and heart by composing *Abide with me.* The eventide was falling fast. He died at Nice, November 20, 1847.

William Hiley Bathurst was born at Clevedale, near Bristol, 1796. Educated for the Church he took orders, and was appointed to the rectory of Barwick-in-Elmet, near Leeds. He was a classical scholar of considerable attainment, and wrote a number of hymns, several of which have found their way into permanent hymnals.

O for a faith that will not shrink

is a hymn that is likely to grow in favour. Mr. Bathurst died November 25, 1877.

Presbyterian Ministers.

Presbyterian ministers are not much in evidence in this century as hymn-writers; but we must bear in mind that hymns were not used by Presbyterians in the eighteenth century, and that prejudice against them was strong. They will have more to say for themselves when another century dawns.

Joseph Grigg was born in humble circumstances about 1720. He qualified for the ministry, and for some time was assistant in a Presbyterian church in London. He does not seem to have held any other appointment, and having married a lady of means he retired from active duty.

His contribution to hymnody is a small one, but two of his hymns have long been in common use.

Jesus! and shall it ever be,

was written when its author was ten years of age. It was

afterwards recast by Benjamin Francis and much improved. The other hymn by which he is known is:—

Behold a Stranger at the door.

He died at Walthamstow, Essex, in 1768.

JOHN MORISON was born in Aberdeenshire, 1749. He is supposed to have been the translator of that communion hymn, No. 35 in the Scripture paraphrases:—

'T was on that night when doomed to know,

which to this day is, with few exceptions, sung at every communion service in the Presbyterian Churches of Scotland. There is no hymn around which so many hallowed associations linger. We can all picture the familiar scene. While the hymn is being sung the communion elements are carried into the church by the reverent elders, and communicants solemnly take their places at the table. We should not like to have it different.

There is no sign that the use of this hymn is less frequent than formerly. It is associated with the Scottish Communion as no other hymn can ever be[1]. If the translation is not Morison's, then we cannot tell whose it is. He was minister of Canisbay in Caithness, where he died in 1798.

WILLIAM CAMERON, son of a farmer, was born near Ballater, Aberdeenshire, 1751. He studied for the ministry of the Church of Scotland at the University of Aberdeen.

He is said to have written several of the Scottish paraphrases, and to have tinkered others. He is also held by some to have been the author of the hymn:—

Blest morning, whose first dawning rays,

which has been bound up with the Scottish Bible for the past

[1] The Latin original, *Nocte qua Christus rabidis Apellis*, was the work of Andreas Ellinger, who was born at Orlamünde, not far from Jena, 1526. He was a professor of medicine, and died at Jena, March 12, 1582.

hundred years, and seldom sung. It is a good Easter hymn, and ought to have a better future than it has had a past.

Some credit him with the authorship of the familiar doxology:—

To Him who sits upon the throne.

For that honour, however, he has to reckon with Isaac Watts. Doubtless Watts wrote it and Cameron tinkered it. Mr. Cameron became minister of Kirknewton in Midlothian in 1786, and died there November 17, 1811.

Congregational Ministers.

Philip Doddridge, a great name in the dissenting ministry in England in the eighteenth century, was born in London, June 26, 1702. When quite young, an offer was made to him by the Duchess of Bedford, much the same as was made to Watts, to educate him for the ministry of the Church of England at her own charges. This Doddridge refused, and instead, qualified himself for service as a dissenting minister, aided by Mr. Clark, an Independent minister at St. Albans, who treated him as his own son. Like Charles Spurgeon of our time, he preached his first sermon when quite a youth at Hinckley, where he began ministerial work in 1722. A year later he was removed to Kibworth.

The real work of his life began when he was settled in Castle Hill Meeting, Northampton, in 1729. There he was a man of affairs. In addition to his ministerial work, he was a devoted and skilled educationist, and besides preparing men in his seminary for the Nonconformist ministry, he gave to many lads the education necessary for certain callings in life.

His Rise and Progress of Religion in the Soul is known to many. It was a work of great note in its time. It

suggested Wilberforce's Practical View of Christianity, the work which Dr. Chalmers, who did so much for the Church of Scotland, tells us changed the whole current of his life.

As a hymn-writer, Doddridge stands in the forefront. He is in many cases poetical and lyrical, and a warm spirit pervades his hymns. He wrote almost 400 pieces, so there must be not a few quite worthless in these days; but those pieces that are good are indeed good—some of them excellent.

Among his best is:—

O happy day, that fixed my choice.

This grand hymn has suffered much from the hands of hymn-menders. It stands in The Church Hymnary true to the original text, with the exception of a slight alteration in verse 3, line 1, where *done* is substituted for *past.*

Ye servants of the Lord

has long been familiar, and is likely to maintain its place in general esteem.

O God of Bethel, by whose hand,

like the 23rd Psalm, apart from any literary merit which it may possess, is bound to our hearts by tenderest associations. In what circumstances of trial and sorrow have the last eight lines been sung, beginning, 'O spread Thy covering wings around!'

See Israel's gentle Shepherd stand

is a very sympathetic hymn. A very reverent hymn, though not much used in Scotland, is:—

My God, and is Thy table spread?

Less noteworthy are:—

Great God, we sing that mighty hand,

a New Year hymn; and:—

Fountain of good, to own Thy love.

It is doubtful what share Doddridge had in the composition

of the latter hymn. He was not sole author. The doxology:—

Now to the King of Heaven

from the Relief Hymn-book of 1833, is partly taken from Doddridge's *Loud to the Prince of Heaven*, and partly from Watts' version of Psalm 148.

In December, 1750, Doddridge went to preach the funeral sermon of his friend and benefactor, Mr. Clark of St. Albans. On the journey he contracted a cold, which proved to be the beginning of the end.

Compelled to leave this country for a milder climate, he made for Lisbon, where he died two weeks after his arrival, on October 26, 1751, in his fiftieth year. (For Doddridge's connexion with the Scottish paraphrases, see p. 101)

JOSEPH HART was born in London in 1712. Little is known of his early life. He seems to have been a man of linguistic accomplishment, for prior to his entry upon the work of the ministry he was engaged as a teacher of the learned languages.

His resolve to devote his life to the Christian ministry was made after a spiritual awakening which he experienced while attending the service in a Moravian Church in London. Immediately thereafter many of his hymns were written. He became a man of earnest spirit, his hymns in many instances being calls to the careless and godless to seek the salvation of Christ. Of that character is:—

Come, ye sinners, poor and wretched.

It is a strong appeal to sinners, and accordingly not a true hymn. For that reason, and for others as apparent, its popularity, which used to be great, is waning.

He is also the author of an exceedingly fine hymn to the Holy Spirit, not less familiar:—

Come, Holy Spirit, come;
Let Thy bright beams arise.

He wrote many other hymns, some of which are in common

use. They are largely represented in Mr. Spurgeon's hymnal, Our Own Hymn-book.

Mr. Hart became pastor of the Independent Chapel, Jewin Street, London, in 1759, and died May 24, 1768.

THOMAS KELLY, a most voluminous writer of hymns, son of an Irish judge, was born in Dublin, July 13, 1769, and educated for the bar at Trinity College of his native city. Abandoning his original purpose, he took orders and for a time devoted himself to earnest evangelical preaching. Deeming the Established Church too strait for him, and having incurred the displeasure of the archbishop, he abandoned it. He set himself to Church building at Wexford and other places, where he ministered on the lines of Independency.

Being voluminous, his compositions are very unequal. He wrote more than Watts, and too much. One feature of his hymns is commendable—they are hymns of praise. While many of them are below mediocrity and some even beneath notice, much that he has written must rank in the forefront with the very best in our language.

As hymns of praise, and in varied measures, how triumphant are:—

> We sing the praise of Him who died,

a hymn beyond all commendation;—

> The Head that once was crowned with thorns,

and

> Look, ye saints! the sight is glorious.

How majestic the roll of:—

> Who is this that comes from Edom,

and how surpassingly grand the subject!

> Hark! a voice! it cries from heaven

is a very solemn and soothing funeral hymn.

And not less soothing is the evening hymn:—

> Through the day Thy love has spared us.

Mr. Kelly has given us a hymn of a class of which we have few—a prayer for departing missionaries:—

Speed Thy servants, Saviour, speed them.

The above are distinctly among the best of his hymns, and they are exceedingly good for the most part.

Of Thy love some gracious token

is a dismission hymn of fair merit. He died May 14, 1854, having been sixty-three years a minister.

Ralph Wardlaw claims a place of honour in the ranks of hymnologists for the good work done by him in many ways at a time in Scotland when little interest was shown in the subject. He composed a few hymns, all of them productions of some merit. The best beyond doubt is that one beginning:—

Christ, of all my hopes the ground,

a hymn full of evangelical fervour, and altogether unobjectionable in any of its sentiments. It was written in 1817, and in its original form is a hymn of thirteen stanzas. A fairly good missionary hymn is:—

O Lord our God, arise!

Dr. Wardlaw was born at Dalkeith, Midlothian, December 22, 1779. He entered the University of Glasgow when only twelve years of age, and was ordained to Albion Street Congregational Church in 1803. In 1811 he was appointed Professor of Divinity in the Congregational Theological Hall, Glasgow. He died at Easterhouse, near Glasgow, December 17, 1853.

Andrew Reed was born in London in 1787. He studied at Hackney College, and became minister of Wycliffe Independent Chapel in 1830. He was energetic and philanthropic, founding no fewer than three great asylums in London—the Hospital for Imbeciles, the London Orphan

Asylum, and the Asylum for Idiots. He is better known for his philanthropy than as a hymn-writer.

His Hymn-book contains about nineteen pieces from his own pen. To the same collection his wife contributed twenty-one pieces.

Spirit Divine, attend our prayers

deservedly finds a place in many hymnals. It was written in 1829, to be sung on a day appointed by the Board of Congregational Ministers for prayer to God for a revival of religion in the British Churches.

Dr. Reed wrote his own epitaph, which is one of the best we have come across, and well worth giving :—

I WAS BORN YESTERDAY,
I SHALL DIE TO-MORROW,
AND I MUST NOT SPEND TO-DAY
IN TELLING WHAT I HAVE DONE,
BUT IN DOING WHAT I MAY FOR
HIM
WHO HAS DONE ALL FOR ME.

'*I sprang from the people, I have lived for the people—the most for the most unhappy; and the people when they know it will not suffer me to die out of loving remembrance.*'

He died February 25, 1862.

Baptist Ministers.

Benjamin Francis was born in Wales in 1734. His hymns, with one exception, are without merit.

Jesus! and shall it ever be,

is a first-rate hymn, but when we recollect that he has only part authorship in it, as stated on page 168, it becomes very doubtful if he is deserving of any notice whatsoever as a hymn-writer.

He studied at Bristol Baptist College, and became minister

at Horsley, where he remained for forty-two years. He died in 1799.

JOHN RIPPON as a hymn-writer has little claim to notice, even less than Benjamin Francis. He is said to have added the sixth verse to:—

All hail, the power of Jesus' name!

and we are inclined to think that the hymn would be more perfect without it. The first five verses were written by Edward Perronet (1721–92) and form a most remarkable hymn, sure to become better known in Scotland than it has been.

Dr. Rippon made a large collection of hymns from various sources in 1787, which was enlarged in subsequent years. Its sale was enormous, and he was very materially benefited by it. He was born in the year 1751; became Baptist minister of New Park Street, London, and died in 1836.

ROBERT ROBINSON, the son of humble parents, was born at Swaffham, Norfolk, in 1735. Quite young, he was apprenticed to a hairdresser, but disliked the occupation. He was awakened spiritually by Whitefield's stirring sermon, of which so much is recorded, on the 'wrath to come.' For years he groped in darkness; but by-and-by, when twenty years of age, he found the light he sought. He became minister successively of a Calvinistic Methodist, an Independent, and a Baptist congregation, and was an author of considerable ability and versatility.

His hymns are few,

Come, Thou Fount of every blessing,

being his best. The authorship has sometimes been denied him, and claimed for the Countess of Huntingdon; but authorities are agreed that Robinson's claims are paramount. It would seem to have been written as early as 1757, when Robinson was twenty-three years of age. After that time he lapsed into careless ways. It is told of him that on one

occasion, while travelling by coach, his conduct was so objectionable that a lady in the conveyance upbraided him for it. He seemed to be affected by what she said; and seeing this, and desirous of improving the occasion, the good lady quoted a verse of *Come, Thou Fount of every blessing*, informing him that the hymn had been the cause of much blessing to her. This was too much for Robinson, who burst into tears, exclaiming, 'I am the poor unhappy man who composed it; and I would give a thousand worlds, if I had them, to enjoy the feelings I had then.' He died suddenly, June 9, 1790.

JOHN FAWCETT was born near Bradford in 1740. Originally a Methodist—having come under the influence of Whitefield—he became a Baptist, and qualified for the ministry of that Church. He was ordained to the pastorate at Wainsgate, Yorkshire, in 1765. The hymn:—

Blest be the tie that binds,

has a strange history. It seems that Dr. Fawcett had made up his mind to remove to London, whither he had been called to succeed Dr. Gill. He had said farewell to his people the Sunday before. His goods filled the wagons that were to remove them, when, overcome by the sorrow of his flock, he resolved to remain with them. This he continued to do. The incident suggested the hymn. He died in 1817.

He wrote several poems, and a few hymns. The latter, though of no poetic value, are warm in tone and highly spiritual.

Dr. Fawcett is credited with having been the author of the very popular hymn:—

Lord, dismiss us with Thy blessing;
Fill our hearts with joy and peace;

but of that we cannot be sure. The editors of several hymnals in use in Yorkshire in Dr. Fawcett's time ascribe the authorship to him; and probably they were correctly

informed on the matter, certainly they ought to have been. But there is doubt. This must be said, that the hymn does not appear in Fawcett's works, nor does his editor lay claim to it. For a full discussion of the question see The Dictionary of Hymnology, page 686.

JOSEPH SWAIN was born at Birmingham in 1761. He early lost his parents, and was apprenticed to an engraver. His youth was spent in frivolity, till upon reading the Scriptures he was aroused, and became a man of eminent Christian character. He qualified for the Baptist ministry, and was ordained to the pastorate at Walworth, London; where, after a short ministry, he died in 1796. The few hymns he wrote are not of special value.

Come, ye souls by sin afflicted,

contains a very earnest Gospel call, but has never found much acceptance.

METHODIST MINISTERS.

JOHN BAKEWELL (1721–1819), one of Wesley's first local preachers, is a small name in hymnody. He wrote part of:—

Hail, Thou once-despised Jesus!

a hymn of ordinary merit. He did the work of an evangelist with great earnestness, and lived to the great age of ninety-eight.

THOMAS OLIVERS, a Welshman, born in Montgomeryshire, in 1725. He early lost his parents, and grew up little cared for, and with an indifferent education. For many years he led a loose life, and was known as the 'vagabond shoemaker.'

He was arrested in his evil course by the preaching of George Whitefield. Thereafter John Wesley, recognizing his ability, joined him to his army of preachers, and sent him to work in Cornwall.

He wrote a few hymns of considerable merit.

The God of Abraham praise,

a free rendering in a metrical form of the thirteen articles of the Jewish creed, is said to have been penned by him after a visit he paid to the synagogue. But for an interesting account of the origin of the hymn see the exhaustive article in The Dictionary of Hymnology, page 1149.

The first two verses of the hymn :—

Lo! He comes with clouds descending,

have been said to have been written by him, but this is wrong. They are the work of Charles Wesley. He died in 1799.

Unclassified.

John Cennick deserves to be remembered for a few valuable contributions to our hymnody. His hymns are not of outstanding merit, but they are lyrical; and those of them which find a place in hymnals have secured the popular verdict, and are not likely to be soon displaced.

Children of the heavenly King,

is universally known, and is a good congregational hymn. The fifth stanza, the weakest, one always feels inclined to pass over. It spoils the hymn.

'That weak man, Cennick,' as John Wesley was wont to style him, was born of a Quaker stock at Reading, December 12, 1718. He joined himself to the Church of England, of which he was for some time a member; but coming under the influence of John Wesley and George Whitefield, he became a Methodist and lay preacher. Differing, however, from Wesley on certain doctrinal matters, he latterly became a Moravian. He was the author of many hymns, which were more commonly in use formerly than now. *Lo, He comes, with clouds descending,* owes its existence to Cennick, who was the author of *Lo, He cometh, countless trumpets,* which forms its groundwork. He died in London July 4, 1755.

William Shrubsole, jun., was born at Sheerness in 1759, and died at Highbury in 1829. He became a lay preacher in connexion with the Independents. His connexion with hymnody is slight, and is not likely to be long recognized. His hymn:—

Arm of the Lord, awake, awake!

has merit, but is not popular, although found in many hymnals.

Bernard Barton, born in London in 1784, was a Quaker, and the author of several volumes of poetical compositions. It is somewhat strange that a Quaker should provide songs for the sanctuary, when his own persuasion refuses to sing. But after all, the two pieces from his pen which are included in The Church Hymnary are not in reality hymns.

Walk in the light: so shalt thou know

is a very pretty encouragement to Christian service; while in

Lamp of our feet, whereby we trace,

we have the Holy Scriptures apostrophized. Barton died in 1849.

Sir Robert Grant was born in 1785, and educated at Cambridge University. He was made a Privy Councillor, and in 1834 became Governor of Bombay.

His hymns are few, but are all of real merit. His best-known composition is:—

O worship the King all-glorious above,

universally and deservedly popular. Few better hymns have we for the opening of public worship.

Saviour, when in dust to Thee,

written in modified litany style, is exceedingly fine. Not less so, but hardly so well suited to public service, is:—

When gathering clouds around I view.

Sir Robert died at Dapoorie, Western India, July 9, 1838.

JOSIAH CONDER was born in London in 1789. He was an author of considerable merit. In hymnody his name is well known, and many of his productions are the valuable possession of the Christian Church, and are found in many hymnals.

To his work as an author he added that of an editor, and edited in 1836 The Congregational Hymn-book: A Supplement to Dr. Watts' Psalms and Hymns. Two of his best compositions find a place in The Church Hymnary:—

The Lord is King! lift up thy voice,

a hymn in an exultant strain; and

How shall I follow Him I serve?

one of Conder's best hymns, and giving expression to the yearning of a consecrated heart. He died December 27, 1855.

JAMES EDMESTON was born at Wapping, London, September 10, 1791. We have two good hymns from his pen:—

Lead us, heavenly Father, lead us,

and an evening hymn:—

Saviour, breathe an evening blessing.

Both are good congregational hymns, and are sure to continue to be favourites. He was a most extensive hymn-writer. About 2,000 pieces came from his pen, but only a very few have come into common use. Some of his children's hymns are very good. He practised as an architect during his life, and died January 7, 1867.

WILLIAM FREEMAN LLOYD deserves to be remembered for his very beautiful hymn, so full of trust in the wisdom of God:—

My times are in Thy hand.

It is a hymn well deserving a place in every good hymnal.

His contributions to hymnody are few, but some of his children's hymns are extremely good. Lloyd was one

of the secretaries of the Sunday School Union. He was born at Uley, Gloucestershire, December 22, 1791; and died at Stanley Hall, in the same county, April 22, 1853.

SAMUEL MILLER WARING (1792–1827) bears a name that will live in English hymnody in connexion with the work of his niece, Anna Laetitia Waring, one of our living hymn-writers. The very familiar doxology:—

Now to Him who loved us, gave us,

was written by him.

JOHN JAMES CUMMINS, for many years a director of the Union Bank of Australia, was born at Cork, Ireland, May 5, 1795. He died at Wildecroft, Buckland, Surrey, November 23, 1867. He is the author of:—

Jesus, Lord of life and glory,

which is written in litany form.

SIR EDWARD DENNY, Baronet, of Tralee Castle, County Kerry, was born October 2, 1796; and succeeded his father as fourth baronet, August, 1831. He resided much in London, where he was a conspicuous and honoured member of the Plymouth Brethren. He died June, 1889. In 1848 he published his Hymns and Poems, and his contributions to the literature of the Brethren were numerous. By his tenantry he was held in high respect, and was considered an exceedingly lenient and considerate landlord. He was almost alone in escaping any reduction of rents at the hands of the Land Commissioners, a very palpable evidence of the relationship that existed between him and the tenants on his estate.

A friend of Sir Edward writes: 'When I was with him in his ninetieth year at West Brompton, and as we were together in his library, he pointed to one book, remarking that under God to it he owed his conversion. That book was "Father Clement."'

He seldom took part in any public meeting, but privately proved himself a diligent servant of Christ. Some of his hymns are popular; but many are so imbued with the doctrines of his sect as to limit their usefulness.

What grace, O Lord, and beauty shone,

is a hymn of great merit.

Sweet was the hour, O Lord, to Thee,
Light of the lonely pilgrim's heart,

and

Sweet feast of love Divine!

a good communion hymn, reveal the meditative spirit of the writer.

Praise the Lord! ye heavens, adore Him;

is a free rendering of Psalm 148, and is a fine expression of praise. The authorship has not been ascertained. It has in error been ascribed to John Kempthorne, the son of Admiral James Kempthorne, who was born at Plymouth, June 24, 1775, and was Rector of St. Michael's, Gloucester, where he died, November 6, 1838. It first appeared about the year 1796, and is found with some of Kempthorne's hymns in the Hymns for the Foundling Hospital (1809).

XI

NINETEENTH CENTURY HYMN-WRITERS

XI

THE nineteenth century gives us a mighty army of hymn-writers, in which some of the sweetest singers of the Christian Church find a place. The spirit of the age is felt in its hymnody as in the departments of science and literature in general—a spirit of progress and enterprise. The advance of education and the increase of culture tell upon the hymns of this century; and the deepening earnestness of the Churches in all departments of Christian usefulness has given a variety and a warmth of devotional feeling unsurpassed in the work of the preceding years. As the century advances we have to note a decline in a class of hymns which, however useful in a didactic sense in the past, are not ideal from the point of view of hymnic excellence: viz. what are termed doctrinal hymns. The catholicity of sentiment pervading our present-day hymns is very marked.

And the century, in the latter part of it, is remarkable for this, that it sees the use of hymns in the praise of the Church almost universally recognized. In Scotland (with the exception of a few of the smaller sects which are fast outliving their usefulness, and are vainly attempting to resist the legitimate demands of an age unparalleled in the history of the Christian Church for its zeal, and for its interest in all that pertains to the progress of Christ's Kingdom) the Churches are gladly availing themselves of the songs of the inspired servants of Christ, which they

honourably associate in their worship with the Metrical Version of the Psalter, to which the hearts of Presbyterians are bound by very tender ties.

Tractarian Hymn-writers.

The great Oxford movement of the first quarter of this century, which has been characterized by J. B. Mozley as a 'rallying round the Church of England, its Prayer-book, its faith, its ordinances, its constitution, its catholic and apostolic character,' was primarily caused by the deplorable condition into which the Church had fallen. Here is what one of the leaders of the movement said regarding it:—'To wean the Church from its Erastianism to militancy, where it might at least command respect for its sincerity; to wean the bishops from their palaces, and lazy carriages, and fashionable families; the clergy from their snug firesides, and marrying and giving in marriage: this was the first step. Slowly then to draw the people out of the whirl of business to thought upon themselves; from self-assertion, from the clamouring for their rights and the craving for independence, to almsgiving, to endurance of wrong, to the confessional; from doing to praying; from early hours in the office or the field to Matins, and daily service: this was the purpose of the Tractarian movement.'

On the one hand the removal of Catholic disabilities threatened the wealth and position of the Church of England; on the other there was advancing the movement of German rationalism, and the Church was too weak to withstand the combination. There was needed to save the Church, so the Tractarians thought, a positive dogma with all the authority that antiquity has gathered for it. This then was the aim which the leaders in the Oxford movement set before themselves in the Tracts for the Times—to approximate the creed and practice of the Church of England to that of the

Church of Rome. Tract XC distinctly proclaimed that a clergyman could remain in the Church of England while holding certain Roman doctrines, such as the Mass, Transubstantiation, &c., &c.

Those most prominently associated with the movement, and all men of piety and scholarship, were John Keble (the accomplished author of The Christian Year), John Henry Newman, Hurrell Froude, Isaac Williams, Edward Bouverie Pusey, Frederick William Faber, and Henry Edward Manning. The leaders were John Keble and John Henry Newman. The first threatening of the great upheaval was given in the Oxford University pulpit, when Keble preached the Assize Sermon in 1833, taking for his subject 'National Apostasy.' For ten years the movement continued in activity, and at this time its energy is by no means spent.

The immediate result of the movement was the secession of several clergymen of the English Church, notably of John Henry Newman, Frederick William Faber, and H. E. Manning, and the establishing of Roman practices in the Church in many districts.

Reference is made here to the Oxford movement, for the reason that three of its leading spirits were hymn-writers, whose work is of the highest excellence.

John Keble was born on St. Mark's Day (April 25), 1792, at Fairford, in Gloucestershire. He was the eldest son of the Rev. John Keble, a man of scholarship, who gave the future hymn-writer the necessary education in his own home prior to his going to Oxford. He had a brilliant undergraduate career, and had the honour to be appointed Professor of Poetry. He was in the front of the Tractarian movement, and sang it into the hearts of others, as Luther did the Reformation in Germany. John Keble sang the movement, and John Henry Newman preached it. Besides, he wrote eight of the Tracts for the Times. For several years Keble

and Newman were closely associated, but ultimately they parted. Newman, too logical to do otherwise, entered the Church of Rome; while Keble remained a ritualist in the Church of England. He filled several curacies, and eventually became Vicar of Hursley, near Winchester. He was a man of deep reverence. 'His reverential feelings manifested themselves not merely in church, but in many almost involuntary habits of voice and gesture, in his family prayers, in conversation, or reading. His hand would, in prayer, be raised, so as to overshadow his eyes, or his voice would sink. Once a friend was about to read to him the daily prayers used by a poor Italian woman: he raised his hand to his forehead in the way I speak of, caught a low chair and knelt on it, as if that were the only proper position for him while the prayers were read.'

He died on March 29, 1866. 'In the floor of the chancel, on the spot where his body rested during the service, the parishioners have placed a very beautiful brass cross, which records his name, the period of his incumbency, the day when he fell asleep in the Lord, and his age—seventy-four years. This cross is let into a stone, round the edge of which, on a strip of brass, is inscribed a memorable portion of our Litany, which he so loved: "By Thine agony and bloody sweat; by Thy cross and passion; by Thy precious death and burial; by Thy glorious resurrection and ascension; and by the coming of the Holy Ghost, Good Lord, deliver us[1]."'

The best of Keble's hymns are to be found in The Christian Year, which, as the title indicates, is a collection of hymns arranged for the various seasons in the Church calendar. When this collection first appeared in 1827, it had a most extraordinary reception. One hundred and eight thousand copies were issued in forty-three editions; and in the nine months immediately following his death,

[1] Memoir of the Rev. John Keble, M.A. (Coleridge).

seven editions were issued of eleven thousand copies; and it is selling largely still.

We may remark that it is quite possible to say too much in praise of Keble's hymns. He was an artist rather than a poet. Style and finish characterize Keble. We seldom come across a thought that acts as an inspiration. When Keble gets a good thought, he generally makes too much of it, and we tire of it. His best hymn by far is:—

Sun of my soul, Thou Saviour dear,

one of our finest evening hymns.

Less familiar in Scotland, but also very good, is his morning hymn:—

O timely happy, timely wise,

the opening hymn of The Christian Year.

He was the author of one of the few marriage hymns we possess, and perhaps the best:—

The voice that breathed o'er Eden.

Lord, in Thy name Thy servants plead,

a hymn for the seasons, is not very successful.

When God of old came down from heaven,

is the hymn for Whit-Sunday; and

There is a book, who runs may read,

the hymn for Septuagesima Sunday.

Blest are the pure in heart,

only part of which is the work of Keble, is the hymn in The Christian Year for The Purification, where it is a composition of seventeen stanzas.

Keble's hymns are pleasant and profitable reading; but, with few exceptions, are better suited to the hours of private devotion than to the public praise.

JOHN HENRY NEWMAN was born in London, Feb. 21, 1801. His father was a banker in that city, and a man of strong religious convictions, who trained his son with all care in

the truths of the Word of God. He studied at Trinity College, Oxford, and graduated in 1820. In 1828 Newman became Incumbent of St. Mary's, Oxford; and Chaplain at Littlemore. He was a leading spirit in the Tractarian movement, the writer of many of the Tracts, notably of Tract XC, which excited so much controversy; and by his preaching in St. Mary's he deeply influenced the students of Oxford.

He visited Rome in 1832, and while there wrote the verses which were included in the Lyra Apostolica, 1836, among which we find the piece beginning: 'Time was I shrank from what was right,' in which he reveals the thought of his heart, that for his Church he had a duty to perform, no matter what obstacles stand in the way.

On his way home, and while becalmed in the Straits of Bonifacio, he composed, June 16, 1833, that beautiful hymn:—

Lead, kindly Light, amid the encircling gloom,

in which the perplexity and doubt of his mind find expression, and which is found now in almost every Church hymnal. And no wonder, for it is delightful, apart from its piety and devotion, as a draught from the 'well of English undefiled.' Newman has culled some of the most beautiful phrases from the masters of English, and presents them to us in a posy. 'Kindly Light,' 'encircling gloom,' 'garish day,' 'o'er moor and fen, o'er crag and torrent,' 'with the morn those angel faces smile.' We do not come across English like that nowadays: we must go back to the Elizabethan authors for it. It is one of the most dignified hymns in the English language. Shall we not say the most dignified?

On his return in 1833, fully persuaded in his mind in regard to what should be done, he began with his associates the preparation and issue of the Tracts for the Times. Step by step Newman progressed towards Romanism. At Little-

more he set up a monastic community; and in 1845 he took the only step that was possible for a man of his clear and logical mind, and formally entered the Church of Rome.

He was first appointed to the Oratory of St. Philip Neri at Birmingham. Then he became Rector of the Roman Catholic University at Dublin, holding the office till 1858. He was made Cardinal in 1879. The later years of his life were spent at Birmingham.

Newman did much for hymnody. His work in connexion with the hymns of the Latin Church was extensive. Besides compiling the Hymni Ecclesiae, which is a collection of hymns chiefly from the Paris Breviary, he made some fine renderings from the Latin.

Praise to the Holiest in the height,

is a noble and dignified hymn, taken from The Dream of Gerontius, a poem which describes the journey of the soul to purgatory. It is chanted by an angelic choir while the soul is led into the presence of Immanuel, before entering purgatory. The hymn was a special favourite of William Ewart Gladstone, and was sung at his funeral service. In Newman's Apologia pro Vita Sua, we get a masterly statement and defence of his life and work. He died in 1890.

FREDERICK OAKELEY, youngest son of Sir Charles Oakeley, was born at Shrewsbury, September 5, 1802. He studied at Christ Church, Oxford, and became a fellow of Balliol, 1827. He took orders, and in 1839 was Incumbent of Margaret Chapel, London. While at Oxford he was in the heart of the Tractarian movement, with which he fully sympathized. Like Newman, he eventually joined the Church of Rome, 1845; and became a canon of the Roman Catholic district of Westminster, 1852. He died January 29, 1880. He shared with others the translation of *Adeste Fideles*:—

O come, all ye faithful,
Joyful and triumphant.

Isaac Williams was born in Wales, December 12, 1802. He studied at Trinity College, Oxford, where he won the prize for Latin verse in 1823. He filled several appointments in the Church, among others the curacy of Windrush, 1829, and in 1832 the curacy of St. Mary's, Oxford, where John H. Newman was incumbent. There he became acquainted with John Keble, Hurrell Froude, and other Tractarians, with whose views he actively sympathized. He was the author of several of the Tracts, notably Tract LXXX, on 'Reserve in the Communication of Knowledge,' which, little behind Tract XC, caused much controversy. Williams did much for Latin hymnody in his Hymns from the Breviary, and was a contributor to Newman's Lyra Apostolica. It may be mentioned that he was a candidate for the Professorship of Poetry at Oxford when Keble retired, but without success. The original composition:—

Lord, in this Thy mercy's day,

first appeared in The Baptistery, 1842. He was also the author of the last verse of the *Dies irae* in the version included in The Church Hymnary. He died at Stinchcombe, May 1, 1865.

Frederick William Faber was born in the vicarage of Calverley, Yorkshire, June 28, 1814. He was educated at Harrow, and Balliol College, Oxford, and was the winner of the University prize for English verse. In 1836 he became a fellow of University College, at the early age of twenty-two. Newman at that time exercised great influence at Oxford by his preaching in St. Mary's, and Faber, becoming one of his admirers, soon came to identify himself with the Tractarian movement. His heart was early in the Church of Rome, and repeatedly he found himself on the eve of renouncing Protestantism. This he ultimately did in 1846, after having been Rector of Elton, Huntingdonshire, for nine years. In a few years he was sent to London, to the

Oratory of St. Philip Neri, Brompton, where he continued till his death, which took place September 26, 1863.

Faber's hymns, one hundred and fifty in all, are arranged in his book under seven heads: (1) God and the Most Holy Trinity; (2) The Sacred Humanity of Christ; (3) The Blessed Lady, Joseph, and the Holy Family; (4) Angels and Saints; (5) The Sacraments, the Faith, and the Spiritual Life; (6) Miscellaneous; (7) The Last Things. One dislikes to subject Faber to criticism. He was a true poet, and his songs come as readily to his tongue as do the songs of the merle, and their notes are as sweet. One thing he has done for us all, Protestant and Roman Catholic alike: he has helped to bring God the Father and His earthly children nearer. He has helped us to realize the brotherhood of Christ; and if he sometimes errs in his familiarity with divine things—for he makes a boast of saying 'daring things to our dearest Lord'—we can understand him somewhat, and it is refreshing. How familiar the following lines, and how near a man must feel God to be to write them!

> I would not sleep unless Thy hand
> Were underneath my head,
> That I might kiss it if I lay
> Wakeful upon my bed.

It is strange that a Romanist, and one so ardently attached to his Church, should have been able to write so many hymns which, with only a few alterations or omissions, can be used by all worshippers of all sects. That is due to the fact that he is a poet first, and after that a Romanist and theologian, if indeed a theologian at all. He sang of the love of God because his heart was full of it. Had Faber moulded all his songs to express Roman dogma his name would never have been heard outside his own Church.

Three of his hymns are in every hymnal.

> Hark! hark, my soul! angelic songs are swelling

is musical and meaningless.

O Paradise, O Paradise!

and

O Saviour, bless us ere we go;

are both very fine hymns. The first is somewhat relaxing, but is very beautiful and musical. The other is one of our good dismission hymns.

I bow to thee, sweet Will of God,

is in adoration of the Will of God. We are not sure that we quite fall in with the sentiment of the last verse:—

Ill that He blesses is our good,
And unblest good is ill;
And all is right that seems most wrong,
If it be His sweet Will.

The difficulty of Christian service is fully expressed in:—

O it is hard to work for God.

Souls of men, why will ye scatter

is a poem of surpassing beauty, in which the poet magnifies the love of God.

The divinity of our Lord is extolled in:—

Jesus is God! the solid earth.

That hymn, with

My God, how wonderful Thou art,

and

O come and mourn with me awhile;

is not likely to increase in popularity in this practical age.

We have a fault to find with Faber on the ground of the sensuousness of not a few of his pieces, but in that, of course, he is quite consistent with the general treatment of our Lord's Passion by the Roman Church.

We have however another charge to make, and when we are dealing with a poet, and one who should be able to guard against it, a serious charge. Some of his productions are the meanest doggerel. Set alongside his gems, we wonder their existence was tolerated for one day. But there they are in all their tawdry finery. Even in the middle of a poem which moves the heart, we are rudely shocked by

some paltry stanza which has neither music nor merit. But we remember the defects of Isaac Watts and Charles Wesley; and Faber remains one of the sweet singers of the Church universal.

Church Dignitaries.

Edward Arthur Dayman was born at Padstow, in Cornwall, July 11, 1807. He studied at Exeter College, Oxford; took orders in 1835; in 1842 became Rector of Shillingstone, Dorset; and in 1862 was made Honorary Canon of Bitton in Sarum Cathedral.

Besides giving us several original hymns, a few of which have come into common use, Canon Dayman made several renderings from the hymns of the Latin Church.

Sleep thy last sleep,

is a very fine original hymn for funeral services. He has also given us a good hymn for travellers:—

O Lord, be with us when we sail.

He died in 1890.

Christopher Wordsworth, Bishop of Lincoln. From the pen of Bishop Wordsworth we have some of our very best hymns.

Hallelujah! hallelujah!
Hearts to heaven and voices raise;

is one of our most inspiring Easter hymns, and is sung with fine effect to Sullivan's *Lux Eoi.* The last stanza has a place in the collection of Doxologies at the end of The Church Hymnary. The hymn:—

Gracious Spirit, Holy Ghost,

in praise of charity, is another fine piece, and wedded to Sir John Stainer's *Charity* is sure to win its way.

Hark! the sound of holy voices,
The day is gently sinking to a close;

and

Father of all, from land and sea

are all fine hymns.

The two hymns by which Bishop Wordsworth is best known are, that triumphant hymn in praise of the day of rest:—

O day of rest and gladness,

and that very winning hymn on Christian giving:—

O Lord of heaven and earth and sea.

Christopher Wordsworth was born at Lambeth, Surrey, October 30, 1807. He got his early education at Winchester School, whence he proceeded to Cambridge and became a student of Trinity College. He had a most distinguished career; and having gained a fellowship, he travelled for some time in Greece. The records of his travels he published in his Athens and Attica, 1836.

In the same year he was appointed Head Master of Harrow, in 1844 became a Canon of Westminster, and in 1869 was consecrated Bishop of Lincoln, which he continued to be till his death, March 20, 1885. Bishop Wordsworth was a writer on various subjects, and, as we have seen, a hymn-writer of great excellence. While Canon of Westminster he published The Holy Year, 1862, which contained, besides others, 117 original pieces. In a later edition the number of original pieces was increased to 127. Many of his hymns are largely in use and are growing in favour.

It may be noted that Bishop Wordsworth was a nephew of the poet of the same name.

Henry Alford, Dean of Canterbury, was born in London, October 7, 1810. He got his early education in the Grammar School of Ilminster, Somersetshire; and later became a student of Trinity College, Cambridge. After filling several appointments in the Church of England, he became in 1853 Incumbent of Quebec Chapel, London, and in 1857 Dean of Canterbury. He died at Canterbury, January 12, 1871.

Dean Alford is well known in connexion with his great

work on the New Testament, which cost him labour extending through twenty years. But as a hymn-writer he occupies a place of prominence. His hymns are, indeed, not of the character that appeals to the multitude, but they have the qualities that last, and to devout, cultured souls they must ever be very precious.

The three hymns in The Church Hymnary from his pen are, strange to say, all of a triumphant character. The best without doubt is:—

Ten thousand times ten thousand,

a hymn setting forth the heavenly glory, and often sung at funeral and memorial services.

One of the finest harvest hymns in use, if not the finest, is:—

Come, ye thankful people, come.

'Forward!' be our watchword,

is a processional hymn of great beauty, and is full of aspiration.

JOHN ARMSTRONG, the author of:—

O Thou who makest souls to shine,

a good hymn for ordination and dedication services, was born at Wearmouth, August 22, 1813. He studied at Lincoln College, Oxford; and, after taking orders, became Curate of Alford in 1837. Eventually he was consecrated Bishop of Grahamstown, South Africa, in 1853, and died there May 16, 1856.

ARTHUR PENRHYN STANLEY, Dean of Westminster, was born at Alderley, Cheshire, December 13, 1815, his father being rector of the parish at the time, and later Bishop of Norwich. He was educated under the famous Dr. Arnold at Rugby; and thereafter was a student of Balliol College, Oxford, where he gained many distinctions, securing a fellowship of University College in 1838. Having taken orders, he was for twelve years tutor of his college; Select

Preacher (1845-46), Canon of Canterbury (1851-58), Professor of Ecclesiastical History and Canon of Christ Church (1856-64). In 1863 he declined the Archbishopric of Dublin, but in the following year became Dean of Westminster, and distinguished himself as no former dean had ever done, being a man of cultured mind and varied tastes. Dean Stanley was chosen to accompany the Prince of Wales on his Eastern travels, and on his return published his work on Sinai and Palestine.

Dean Stanley is better known as a Church historian than as a hymn-writer. He has made several translations from the Latin, and is also the author of a few original pieces in The Westminster Abbey Hymn-book.

He is gone—beyond the skies;

is a good Ascension hymn, and has secured considerable recognition. He died at the Deanery, Westminster, July 18, 1881.

Charles Kingsley, Canon of Westminster, was born at Holne Vicarage, Devonshire, June 12, 1819. He studied at Magdalen College, Cambridge, and in 1844 became Rector of Eversley, Hampshire, where he continued till his death, May 24, 1876. His is a well-known name in literature. In 1848 he published the Saint's Tragedy, an historical drama. Alton Locke followed in 1849, and secured for the author the title of 'The Chartist Parson.' Yeast appeared in 1851, and deals with problems connected with agricultural labourers. Hypatia and Westward Ho! are historical novels. In 1859 he was appointed Professor of Modern History at Cambridge.

Besides writing many other works in fiction, he composed many poems and songs of rare value. He has but a slight connexion with our hymnody, having written:—

From Thee all skill and science flow,

a hymn that does not do credit to a man who had an indubitable share of the lyric gift.

SAMUEL REYNOLDS HOLE, Dean of Rochester, was born at Ardwick, near Manchester, December 5, 1819, and after studying at Brasenose College, Oxford, became curate at Caunton, 1844, and in 1857 was preferred to the vicarage of the same parish. In 1887 he was made a Doctor of Divinity by the Archbishop of Canturbury, and appointed to the deanery of Rochester, which he still holds. So far as we have been able to ascertain, Dean Hole is the author of but one hymn:—

Sons of labour, dear to Jesus,

which appeared for the first time in the supplement to Hymns Ancient and Modern, 1889.

EDWARD HAYES PLUMPTRE, Dean of Wells, was born in London, August 6, 1821. He was a distinguished student of University College, Oxford, and had a varied ecclesiastical experience. In 1847 Chaplain, King's College, London; 1851–58, Assistant Preacher, Lincoln's Inn; 1851–53, 1864–66, 1872–73, Select Preacher at Oxford; 1863, Prebendary of St. Paul's; 1864, Professor of New Testament Exegesis in King's College; 1866–67, Boyle Lecturer; 1869, Rector of Pluckley, Kent; 1873, Vicar of Bickley.

Dean Plumptre was not successful as a hymn-writer;

Thine arm, O Lord, in days of old,

lacks lyric fire. It is as a theologian that he will be remembered. He was installed Dean of Wells, December 21, 1881; and died in 1891.

WILLIAM WALSHAM HOW, Bishop of Wakefield, son of William Wybergh How, of Shrewsbury, was born December 13, 1823. After a successful career at Wadham College, Oxford, he took orders, and was appointed Curate of St. George's, Kidderminster, in 1846, and of Holy Cross, Shrewsbury, 1848. He was successively Rector of Whittington, 1851; Rural Dean of Oswestry, 1853; Honorary

Canon of St. Asaph's Cathedral, 1860, and Select Preacher at Oxford, 1869; in 1879 Suffragan Bishop of East London, under the title of Bishop of Bedford; and in 1888 Bishop of Wakefield, which he held till his death in 1897.

Bishop How was a man of rare virtues. It is impossible to say whether the virtues or the graces of the Christian character were more conspicuous in his life. As a hymn-writer he has a foremost place. To the collection of Church Hymns issued by the Society for the Propagation of Christian Knowledge he contributed many original pieces, not one of which but is of foremost merit. Of the sixty compositions from his pen in common use, all are worthy of the praise which has fallen to them. Of those in The Church Hymnary, the best known are:—

'Jesus!' name of wondrous love;

a very fine hymn on the Incarnation; and

For all the saints who from their labours rest,

a very glad and exulting hymn.

We give Thee but Thine own,

and

O Thou through suffering perfect made,

are both hymns setting forth the duty of Christian liberality. His hymns for the seasons are all of excellent quality:—

Summer suns are glowing

is a bright, beautiful, glad hymn for summer-time;

Winter reigneth o'er the land,

is as appropriate for winter-time; and

For all Thy love and goodness, so bountiful and free,

is well suited to the spring-time, when the flowers appear on the earth, and the time of the singing of birds is come.

On wings of living light,

ranks in the forefront of Easter hymns.

When the dark waves round us roll,

is a beautiful hymn of Christian experience, founded on the incident on the Lake of Galilee. In the hymn:—

O Jesus, Thou art standing

the Gospel call is very earnestly urged.

O Word of God incarnate,

is a good hymn on the truth of God shining on the holy page, and incarnate in Jesus.

Soldiers of the cross, arise!

is a hymn for missionary services, but inferior to many we possess.

Two hymns for special occasions deserve notice, as filling a place for which we have few hymns:—

Bowed low in supplication,

is a prayer for the progress of God's truth in one's own locality. For times of national prayer and humiliation,

To Thee our God we fly

is very suitable. Bishop How was most successful as a writer of children's hymns.

For all Thy love and goodness, &c., it should be stated, was written by Frances Jane Douglas, and recast by her brother, Bishop How.

Henry Twells, Honorary Canon of Peterborough Cathedral, was born in 1823. Educated at St. Peter's College, Cambridge, he took orders, and became Curate of Great Berkhamstead in 1849, and after filling several other appointments was preferred to the rectory of Waltham, Melton Mowbray, in 1871. He became honorary canon in 1884. Mr. Twells ranks with one hymn in the forefront of living hymn-writers:—

At even, ere the sun was set.

It was originally written for the first appendix of Hymns Ancient and Modern at the request of the late Sir Henry Baker, at that time chairman of the compilers. 'Up to this

time' (November 21, 1898), Canon Twells writes, 'I have been asked for permission to insert it in 157 hymnals, all over the English-speaking world, and connected, of course, with very different denominations of Christians. Many more hymnals have taken it without leave, of which I do not complain, except when they have altered it after their own fashion.' Canon Twells has written other hymns, a few of which have a place in Hymns Ancient and Modern, but none of them is equal in merit to this one.

WILLIAM BRIGHT, Regius Professor of Ecclesiastical History, and Canon of Christ Church, Oxford, was born at Doncaster, December 14, 1824. He studied at University College, Oxford, where he had a brilliant record, and, after taking orders, became a tutor at Trinity College, Glenalmond, Perthshire, in 1848. After eleven years he was brought back to Oxford as Professor of Ecclesiastical History. His publications are numerous.

As a hymn-writer he takes his place with that very fine hymn :—

And now the wants are told that brought

which has passed into several hymnals. It was written in August, 1865. 'At this distance,' Canon Bright writes, 'I cannot remember what specially led me to write it, but I feel sure that I must have been thinking of Newman's great sermon, "The thought of God, the stay of the soul" (Parochial Sermons, vol. v. p. 313); very likely also a hymn of Faber's, *My God, how wonderful Thou art*, may have left its echo in my mind.'

A few other hymns by the same author have found a place in permanent collections, notably in Hymns Ancient and Modern.

EDWARD HENRY BICKERSTETH, Bishop of Exeter, was born in London, January 25, 1825. He was a son of the late Rev. Edward Bickersteth, Rector of Watton, Herts.,

an author of various works, and a hymn-writer of some repute. He studied at Trinity College, Cambridge, and graduated with honours in 1847. After holding several curacies, he was preferred to the rectory of Hinton-Martell in 1852; and to the vicarage of Christ Church, Hampstead, in 1855. He became Dean of Gloucester in 1885, and was consecrated Bishop of Exeter the same year.

Dr. Bickersteth is a poet and hymn-writer. As with many other hymn-writers of poetic feeling, his hymns are better adapted to private than public use. There is a directness of aim which reaches the individual conscience, a characteristic very apt to be lost in the multitude. Dr. Bickersteth has published many volumes of poems and hymns, from which about thirty pieces have been taken and find a place in the permanent hymnals of this country and America.

Peace, perfect peace? in this dark world of sin!

was written in 1875, and first printed in leaflet form with five other hymns.

'Till He come!' O let the words

'presents one aspect of the Lord's Supper which is passed over in many hymnals, "Ye do show forth the Lord's death till He come," and also our communion with those of whom we say, "We bless Thy holy name for all Thy servants departed this life in Thy faith and fear."' As a translator from the Latin, Bishop Bickersteth has a place in The Church Hymnary (page 48).

William Dalrymple Maclagan, Archbishop of York, was born at Edinburgh, June 18, 1826. When quite young he served with the army in India, retiring with the rank of lieutenant. He became a student of St. Peter's College, Cambridge, and graduated in 1856. Taking orders, he held many appointments; and in 1878 was consecrated Bishop of Lichfield, and in 1891 raised to the archbishopric of York.

Archbishop Maclagan has not given himself much to literary work, and as a hymn-writer does not occupy a first place.

'Lord, when Thy kingdom comes, remember me!'

was written for Hymns Ancient and Modern in 1875.

A much better hymn is:—

The saints of God! their conflict past.

But neither of these hymns does more than give Archbishop Maclagan an ordinary place in the ranks of living hymn-writers.

Isaac Gregory Smith, Honorary Canon of Worcester, was born at Manchester, November 21, 1826. He was educated at Rugby School, and became a student of Trinity College, Oxford, where he had a distinguished career. In 1854 he was preferred to the rectory of Tedstone-de-la-Mere, Hereford; in 1872 to the vicarage of Great Malvern; and in 1896 to the rectory of Shefford, Berks. He was a fellow of Brasenose College, and a Bampton Lecturer in 1873, and became honorary canon in 1887. Canon Smith has done good work as a compiler, and he is the author of several original hymns, a few of which are in the Westminster Abbey Hymn-book, and elsewhere.

By Jesus' grave on either hand,

is a very attractive hymn for Easter Eve, of five stanzas of triple rhyme. Canon Smith's hymns are not generally known north of the Tweed, but it will be surprising if this piece does not find acceptance.

Robert Hall Baynes, Honorary Canon of Worcester, was born at Wellington, Somersetshire, March 10, 1831, and studied at Oxford. He held several ecclesiastical appointments, and in 1873 became honorary canon. In 1880 he was preferred to the vicarage of Holy Trinity, Folkestone.

Canon Baynes engaged himself more in the work of hymnal compilation, than in original composition; but a

few pieces of merit have come from his pen. Perhaps the best is:—

Jesus, to Thy table led,

a good communion hymn. He died March 12, 1895.

Clergymen of the Church of England.

John Hampden Gurney was born in Sergeant's Inn, Fleet Street, London, August 15, 1802. He was the son of a Baron of the Court of Exchequer. After studying at Trinity College, Cambridge, he took orders in 1827, and became Curate of Lutterworth, Leicester, and in 1857 Prebendary of St. Pancras. He was a man of great energy, and devoted himself with great heartiness to every good work.

In addition to the work of hymnal compilation, he composed several hymns of merit.

Lord, as to Thy dear cross we flee,

a hymn in which the longing is expressed for sanctification, and entire consecration of life, is perhaps his best.

We saw Thee not when Thou didst come

in great part his own composition, is less successful.

Great King of nations, hear our prayer,

is a hymn in which confession is made of national sin. He died in London, March 8, 1862.

John Samuel Bewley Monsell, an Irishman and a clergyman of the Irish Church, was born at St. Columb's, Londonderry, March 2, 1811. He took orders in 1834, after a successful career at Trinity College, Dublin. He was preferred to the vicarage of Egham, and later to that of Guildford, Surrey. His death was caused by the falling of a stone, which struck him whilst he was watching operations in connexion with the renovation of his church

at Guildford. He died April 9, 1875. He was the author of several hymns of great beauty.

Sing to the Lord a joyful song,

is a fine hymn to the Trinity.

Rest of the weary,

is a soothing, restful hymn.

Sinful, sighing to be blest;

is full of faith and fine feeling. Better known, but not more beautiful, are:—

To Thee, O dear, dear Saviour,

and that inspiring hymn:—

Fight the good fight.

His best-known hymn is:—

Worship the Lord in the beauty of holiness.

He has given us a very good hymn of dedication, which might be used with profit on occasions of harvest thanksgiving:—

Lord of the living harvest.

William Pennefather was born in Dublin, Feb. 5, 1816. He graduated at Trinity College of that city in 1840. Became Curate of Ballymacugh, and later Vicar of Mellinfont, near Drogheda. In 1848 he removed to England, and after occupying several incumbencies died in 1873. Shortly after his death his Original Hymns and Thoughts in Verse was published, containing some seventy hymns. Hitherto they have had but a limited recognition.

Jesus, stand among us

is a short hymn invoking the presence of Christ in the services of the sanctuary.

Francis Minden Knollis was the author of the hymn:—

There is no night in heaven:

to which John Ellerton (page 215) added the last verse. He was born at Penn, Buckinghamshire, November 14, 1816,

and studied at Magdalen College, Oxford. Taking orders in 1838, he became Incumbent of Fitzhead, in the diocese of Bath and Wells, 1856. He died at Bournemouth, August 25, 1863.

JOHN ERNEST BODE was born in 1816, and educated at Eton, the Charterhouse, and Christ Church, Oxford. He became Rector of Westwell, Oxfordshire, in 1847; and in 1860 of Castle Camps, Cambridgeshire. Mr. Bode wrote only a few hymns, the best of which, and an excellent hymn, is:—

O Jesus, I have promised

—a hymn with nothing mawkish in it: full of true Christian manliness. It is becoming widely known, and should do good service on post-Communion occasions. He died October 6, 1874.

HENRY DOWNTON, son of the sub-librarian of Trinity College, Cambridge, was born February 12, 1818, at Pulverbatch, Shropshire. He graduated at Cambridge, and after taking orders in 1849, became Perpetual Curate of St. John's, Chatham, where he remained till 1857. After having been British Chaplain at Geneva for some time, he became in 1873 Rector of Hopton, Suffolk. He did good work in hymnody, both by translations from the French and by original compositions. A few of his hymns are in common use.

For Thy mercy and Thy grace,

is a good hymn for the close of the year.

Lord, her watch Thy Church is keeping;

is a missionary hymn of some merit. He died at Hopton, June 8, 1885.

JAMES HAMILTON, born at Glendollar, April 18, 1819, was a student of Corpus Christi College, Cambridge; and after doing duty in several charges, became the Incumbent of St. Barnabas, Bristol, 1866. In 1867 he was

preferred to the vicarage of Doulting, which he held till his death in 1896. Mr. Hamilton was the author of a few hymns which are of considerable merit.

O Jesus, Lord most merciful,

a prayer to Jesus the Intercessor, is one of the best.

Sir Henry Williams Baker, Baronet, was the son of a Vice-admiral of the Royal Navy. He was born May 27, 1821, and studied at Trinity College, Cambridge, where he graduated in 1844. Taking orders, he was preferred in 1851 to the vicarage of Monkland, Herefordshire, which he held till his death.

Sir Henry W. Baker is a great name in hymnody. He was editor of Hymns Ancient and Modern, and also of the London Mission Hymn-book, 1874. His hymns are all of first-rate quality. The rhythm is smooth and musical, the language simple and pure, and the thoughts bright and edifying. Besides composing many original pieces, he has given us some excellent translations.

What our Father does is well:

is a rendering of Schmolck's *Was Gott thut, das ist wohlgethan*, done in fine style and very suitable as a harvest hymn.

Among his best original compositions we rank:—

O what, if we are Christ's,

one of his finest hymns;

The King of Love my Shepherd is,

a very delightful rendering of Psalm 23—one of the best that there is.

O perfect life of love!

is an excellent hymn on the sufferings of our Lord. For special occasions we have quite a number of hymns from his pen:—

There is a blessèd home,

an exultant, hopeful, hymn;

Lord, Thy word abideth,

an appropriate hymn for the close of a service;

O God of love, O King of peace,

a beautiful prayer for peace from war;

How welcome was the call,

one of the very few good marriage hymns in our language.

In the litany style he has given us:—

God of God, and Light of light.

I am not worthy, holy Lord,

is a very attractive hymn for Communion seasons.

Sir Henry W. Baker succeeded to the baronetcy in 1851 and died Feb. 11, 1877. The third stanza of his own chaste rendering of the 23rd Psalm soothed his departing spirit:—

Perverse and foolish, oft I strayed;
But yet in love He sought me,
And on His shoulders gently laid,
And home rejoicing brought me.

Greville Phillimore was born in 1821, and studied at Christ Church, Oxford. After holding several preferments he became Rector of Ewelme in 1883, and died January 20, 1884.

From his pen we have a very useful hymn for ordination services:—

We pray Thee, Jesus, Who didst first
The sacred band ordain.

Samuel Childs Clarke, the accomplished Vicar of Thorverton, Devon, was born January 6, 1821. He was a son of a general officer in the Royal Marines, and was born in the barracks at Plymouth. Educated at Queen's College and St. Mary Hall, Oxford, he took orders, and became Curate of Thorverton, then Vicar of St. Thomas by Launceston, and head master of the Grammar School there. In 1875 he was preferred to the vicarage of Thorverton. Mr. Clarke is a sacred poet of a high order, and has lately published his

collected compositions in one volume, Festival and other Hymns, 1896.

O dark and dreary day,

is a very fine Passion hymn, and was first published in a musical leaflet. It appears in Mrs. Brock's Children's Hymn-book, and also in the Home and School Hymnal of the Free Church of Scotland. From his recently published volume many hymns might be taken which would adorn the services of the Church.

'Spared faculties and ability to do one's duty at seventy-eight are indeed subjects for thankfulness,' writes Mr. Clarke. May he be spared still to beautify our praise!

GODFREY THRING was born at Alford, Somersetshire, March 25, 1823, his father being rector at the time. He was educated at Shrewsbury School, and became a student of Balliol College, Oxford. After holding several curacies, he succeeded his father in the rectory of Alford in 1858.

Mr. Thring is a hymn-writer of note. Some of his compositions rank with the best we possess. Besides composing hymns, he is a foremost hymnologist. A Church of England Hymn-book adapted to the Daily Services of the Church throughout the Year was published in 1880, and two years later The Church ofEngl and Hymn-book.

His hymns are widely used both in this country and in America. They are marked by tenderness and pathos, and their literary quality is excellent. One of his most beautiful hymns is that one for the evening:—

The radiant morn hath passed away.

Perhaps his most popular hymn is:—

Fierce raged the tempest o'er the deep,

a very realistic hymn, and one of great beauty and pathos.

Hail, sacred day of earthly rest,

is a Sunday morning hymn of rare excellence; and as

a hymn of hearty praise nothing could be more appropriate than

Saviour, blessèd Saviour,
Listen while we sing.

Thou to whom the sick and dying

is a good hymn of supplication.

From the eastern mountains

is a missionary hymn of average merit, and not likely to displace the more popular hymns of Heber and Montgomery.

LAWRENCE TUTTIETT was born at Clayton, Devonshire, in 1825. After studying at King's College, London, he took orders in 1848, and was preferred to the vicarage of Lea Marston, and later became Incumbent of the Episcopal Church, St. Andrews, Scotland.

He was a hymn-compiler, and produced also some fine original compositions.

O quickly come, dread Judge of all:

a very noble hymn on the second Advent; and one of our best dedication hymns:—

Father, here we dedicate

enrich The Church Hymnary. He died May 21, 1897.

JOHN ELLERTON occupies a place in the foremost rank of hymn-writers and hymnologists. He compiled and aided in the compilation of several hymnals. But he is best known for his own compositions, many of which have a place in permanent collections. He was born in London, Dec. 16, 1826, and after graduating at Cambridge, where he was a student of Trinity College, he took orders, and was first appointed Curate of Eastbourne, thereafter holding several appointments, and finally becoming Rector of White Roding in 1886. He died June 15, 1893.

A sad note pervades Ellerton's hymns, but they are not less attractive on that account. He brings a quiet light

into the darkest experiences, which more than penetrates the gloom.

Throned upon the awful tree,

is a hymn on the Crucifixion, in which our Lord's sufferings are sadly depicted. Have we two more beautiful hymns for the hour of death than :—

When the day of toil is done,

and

Now the labourer's task is o'er.

Very suitable for a Sunday evening and widely known are :—

Our day of praise is done;

The day Thou gavest, Lord, is ended;

and

Saviour, again to Thy dear name we raise,

hymns of the very highest order.

This is the day of light:

and

Behold us, Lord, a little space

are good Sunday morning hymns. The latter is perhaps better suited to a week-day service.

Mr. Ellerton wrote also some good hymns for special occasions :—

O Father all creating,

a marriage hymn, written originally at the request of the Duke of Westminster, for the marriage of his daughter to the Marquess of Ormonde.

Praise to our God, whose bounteous hand

is a hymn for national thanksgiving.

Shine Thou upon us, Lord,

is a beautiful prayer for the blessing of God upon Christian workers and their work. For the service at the laying of the foundation stone of a church, Mr. Ellerton has given us a very good and appropriate hymn :—

In the name which earth and heaven.

It may be mentioned that Mr. Ellerton wrote the last stanza

of Knollis' hymn, *There is no night in heaven*, in which he very skilfully combines the principal thoughts of the preceding verses:—

> Lord Jesus, be our Guide;
> O lead us safely on,
> Till night and grief and sin and death
> Are past, and heaven is won.

LEWIS HENSLEY was born in 1827, and after a brilliant career at Trinity College, Cambridge, took orders, and held successively several appointments, and in 1856 was preferred to the vicarage of Hitchin, Hertfordshire. He became rural dean in 1867.

He has written a few hymns. One of real merit has found its way into several collections:—

> Thy kingdom come, O God;

a hymn on the second Advent.

ABEL GERALD WILSON BLUNT was born in 1827. He was a student of Pembroke College, Cambridge; and became, in 1856, Incumbent of Crewe Green, Cheshire. He was preferred to the rectory of Chelsea, which he still holds.

> Here, Lord, we offer Thee all that is fairest,

was written in 1879, for the children's flower-service which is held annually in St. Luke's Church, Chelsea. It is still sung on that occasion. This is the only hymn of the few written by Mr. Blunt that has come into popular favour. It will probably become better known in Scotland as the custom of holding flower-services grows.

HENRY ARTHUR MARTIN was born at Exeter, July 30, 1831; and graduated at Christ Church, Oxford, in 1857. He became Curate of Hallow, Worcester, 1856; and Vicar of Laxton, in the diocese of Lincoln, in 1858, which he has just resigned. Mr. Martin is the author of four hymns, all of which appear in Church Hymns, 1871, issued

by the Society for the Propagation of Christian Knowledge. The hymn:—

Sound aloud Jehovah's praises;

is distinctly the best, and is sure to find a place for itself in the popular esteem. It was originally written in eight stanzas, of which five have been chosen by our committee.

Francis Pott, a translator (page 49) and original composer, was born December 29, 1832. He studied at Brasenose College, Oxford, and in 1856 became Curate of Bishopsworth, Gloucestershire. From 1866 to 1891 he held the rectory of Northill, Bedfordshire.

Angel voices, ever singing

is a most meritorious hymn, and one of Mr. Pott's best. It is a hymn of praise *par excellence*, is widely known, and in various quarters most deservedly popular.

Forty days and forty nights

a hymn by George Hunt Smyttan (*c.* 1825–75), was recast by Mr. Pott, and appeared in Hymns Ancient and Modern, 1861. Mr. Pott is also the Editor of The Free-Rhythm Psalter (Oxford University Press), which has special regard to the true rhythm and true antiphony of both words and music in chanting.

Richard Frederick Littledale was born in Dublin, September 14, 1833. He was educated at Trinity College there, and his student course was a most distinguished one. He won the gold medal in classics, and the Berkeley gold medal for Greek. After taking orders, he became Curate of St. Matthew's, Norwich, in 1856, and in the following year Curate of St. Mary's, Soho, London. He was a distinguished linguist and ranks with Dr. Neale as a translator. His translations were chiefly from the Greek, but he has given us renderings of hymns from Latin, Syriac, German, and Italian.

He was moreover an original composer, and several of his productions find a place in our permanent hymnals. In The Church Hymnary he is represented by a very small

contribution, the second verse of Pollock's litany, *Spirit blest, who art adored,* beginning :—

Holy Spirit, Heavenly Dove.

He died January 11, 1890.

SABINE BARING-GOULD was born at Exeter, January 28, 1834. He studied at Clare College, Cambridge, and took orders in 1864. In 1867 he was appointed Incumbent of Dalton, having previously held the curacy of Horbury, near Wakefield. In 1871 he was preferred to the rectory of Lew-Trenchard, Devon. Mr. Baring-Gould is a prolific writer on many subjects. As a hymn-writer he has given us a few compositions, and they are all of the best quality. The exceedingly graceful rendering of the Danish hymn *Igjennem Nat og Traengsel* :—

Through the night of doubt and sorrow

is from his pen ; and also that very fine processional hymn, useful for church parade, and similar services:—

Onward ! Christian soldiers,

and the best hymn of the kind in our language.

FOLLIOTT SANDFORD PIERPOINT was born at Bath, October 7, 1835 ; and studied at Queen's College, Oxford, where he gained honours in classics. He has written several poems, which have been collected and published in small volumes at different times.

One hymn by Mr. Pierpoint has gained very general acceptance :—

For the beauty of the earth.

It first appeared in the Lyra Eucharistica, 1864, where it is a hymn of eight stanzas and brimful of praise.

EDWIN HATCH, a hymn-writer of very limited extent, born at Derby, September 4, 1835, wrote a delightful hymn to the Holy Spirit :—

Breathe on me, Breath of God ;

which is an earnest prayer for greater consecration of life.

He was a student of Pembroke College, Oxford, and after taking orders, and spending some time in Canada, where he filled several appointments, he became Vice-Principal of St. Mary's Hall, Oxford, in 1867.

His hymns were published after his death in a volume entitled Towards Fields of Light. He died Nov. 10, 1889.

THOMAS BENSON POLLOCK was born in 1836. He was a student of Trinity College, Dublin, and gained the Lord Chancellor's prize for English verse in 1855. He took orders, and after holding several curacies was preferred to the rectory of Pluckley, Kent, in 1869. Mr. Pollock gave his attention to metrical litanies, in the composition of which he was most successful. Four of his productions find a place in the Church Hymnary. These are—litanies on the seven words on the Cross:—

Jesus, in Thy dying woes,
Jesus, pitying the sighs
Jesus, loving to the end
Jesus, whelmed in fears unknown,
Jesus, in Thy thirst and pain,
Jesus, all our ransom paid,
Jesus, all Thy labour vast.

A litany to the Holy Spirit:—

Spirit blest, who art adored;

a prayer for Divine guidance in all our experiences in life:—

Jesus, we are far away;

and for the presence of Christ in His Church:—

Jesus, with Thy Church abide.

Mr. Pollock died in 1896.

SAMUEL JOHN STONE was born at the rectory, Whitmore, Staffordshire, April 25, 1839. He studied at Pembroke

College, Oxford. His first curacy was that of Windsor. In 1874 he succeeded his father at St. Paul's, Haggerston; and in 1890 was appointed Rector of All Hallows, London Wall.

Mr. Stone is a hymn-writer of a high order, and his compositions are numerous, and very uniform in quality. Many of them are in common use, but a few are better known than others. Such are:—

The Church's one foundation

originally a hymn of ten stanzas. Five stanzas are usually chosen for hymnal purposes, but the remaining five are so good that we feel constrained to give them:—

III.

The Church shall never perish!
  Her dear Lord to defend,
To guide, sustain and cherish,
  Is with her to the end.
Though there be those that hate her,
  And false sons in her pale,
Against or foe or traitor
  She ever shall prevail.

VI.

So, Lord, she stands before Thee,
  For evermore Thine own;
No merit in her glory,
  Her boasting Thine alone;
That she who did not choose Thee
  Came chosen at Thy call,
Never to leave or lose Thee
  Or from Thy favour fall.

VII.

For Thy true word remaineth;
  No creature far or nigh,
No fiend of ill that reigneth
  In hell or haunted sky;
No doubting world's derision
  That holds her in despite
Shall hide her from Thy vision,
  Shall lure her from Thy light.

VIII.

Thine, Thine, in bliss or sorrow,
  As well in shade as shine,
Of old, to-day, to-morrow,
  To all the ages, Thine!
Thine in her great commission,
  Baptized into Thy name,
And in her last fruition
  Of all her hope and aim.

X.

O happy ones, and holy!
  Lord, give us grace that we
Like them, the meek and lowly,
  On high may dwell with Thee;
There past the border mountains,
  Where in sweet vales the Bride
With Thee by living fountains,
  For ever shall abide.

By inserting the stanzas which appear in The Church Hymnary in their right places, the complete poem is seen. It may be added that the poem is based on the ninth article of the Apostles' Creed, and its origin was the able statement made against the teaching of Bishop Colenso, by Bishop Gray, Cape Town.

Weary of earth and laden with my sin,

is a penitential hymn of much pathos.

'Of all my hymns,' the author writes, 'it is the most dear to me, because of the letters I have received from, or about, persons to whose "joy and peace in believing" it has been permitted to be instrumental in the first instance or later.'

The old year's long campaign is o'er;

is a good hymn for the New Year.

RICHARD HAYES ROBINSON was the author of:—

Holy Father, cheer our way

—a very fine hymn for evening worship, written in simple and direct language. Mr. Robinson is not known to have

written any other hymn than that one. He was born in 1842. Having studied at King's College, London, he took orders, and was appointed Curate of St. Paul's, Penge. Thereafter he became Incumbent of the Octagon Chapel, Bath; Curate of Weston; and finally Incumbent of St. German's, Blackheath, 1884. He died in 1892.

WILLIAM ST. HILL BOURNE was born in 1846, and educated at the London College of Divinity. After holding several appointments from 1869, he was preferred to the vicarage of St. Luke's, Uxbridge Road, London, in January, 1887, which he still holds.

The sower went forth sowing;

was written for the harvest festival of Christ Church, South Ashford, in 1874. It was first published in *Church Bells*; and shortly thereafter the copyright was purchased by the proprietors of Hymns Ancient and Modern. The hymn has secured an immense popularity in the south, quite a number of authorities having given it the highest praise.

The author writes, 'The most interesting thing connected with it is, I think, the circumstances under which the tune in Hymns Ancient and Modern was written by Sir John Frederick Bridge. He received the MS. from the editor of the hymn-book, with a request that he would set it, just when one of his little girls was dying. The verse about Paradise touched him so much that writing the tune was something quite different from all his other musical work, and he named it after the child, "St. Beatrice."'

PRESBYTERIAN MINISTERS.

GEORGE JACQUE was born January 18, 1804. He was educated at Glasgow University, and became in 1835 the minister of the South United Presbyterian Church, Auch-

terarder. Two hymns from his pen are in The Presbyterian Hymnal, 1876, one of which is:—

Hark! how heaven is calling.

He died February 15, 1892.

WILLIAM BRUCE was born at South Shields, April 7, 1812. He was educated at the University of Glasgow, and was ordained in 1838 minister of Cowgate United Secession Church, Edinburgh. He wrote a few hymns, two of which were contributed to The Presbyterian Hymnal, 1876. One of these:—

Holy Father, Thou hast given

is a hymn of fair merit, on the Holy Scriptures. He died at Bridge of Allan in his seventieth year, in 1882.

NORMAN MACLEOD was born at Campbeltown, June 3, 1812, of which parish his father at that time was minister. After the usual preliminary education he attended the Universities of Glasgow and Edinburgh, and in 1838 was appointed to the parish of Loudoun, Ayrshire. He became one of the most influential ministers of the Church of Scotland, and championed its cause in 1843. In 1857 he became minister of the Barony Parish, Glasgow, and died in that city June 16, 1872.

He was a large-hearted man, and a man of great versatility. For many years he was the popular editor of *Good Words*, and in 1869 presided over the General Assembly as Moderator. He wrote the hymn:—

Courage, brother! do not stumble,

a hymn with a right manly ring in it.

ROBERT MURRAY M'CHEYNE, the saintly minister of St. Peter's, Dundee, was born in Edinburgh, May 21, 1813, and was educated at the University there. His claim to a place among hymn-writers is not specially strong. He wrote several sacred pieces, two of which have been used as hymns.

When this passing world is done,

is a hymn expressive of the intense devotion of the author's nature. He died at Dundee, March 25, 1843. He is to be remembered more for the influence of his life, which has been perpetuated by Dr. Andrew Bonar's marvellously successful memoir.

JAMES GRINDLAY SMALL, the author of that very popular hymn:—

I've found a Friend; O such a Friend!

was born in Edinburgh in 1817. He was educated at the University there, and studied theology under Dr. Chalmers. In 1843 he joined the Free Church, and in 1847 became minister at Bervie. He was a poet of some merit, and besides other pieces he published Songs of the Vineyard, 1846; Hymns for Youthful Voices, 1859; and Psalms and Sacred Songs, 1866. Mr. Small died at Renfrew, on the Clyde, February 11, 1888.

JOHN ROSS MACDUFF was born at Bonhard, Perthshire, in 1818. He was educated at the University of Edinburgh, and studied theology under Dr. Chalmers. He, however, remained in the Established Church after 1843, and ultimately became minister of the Church at Sandyford, Glasgow.

Dr. Macduff had a busy pen, and his works have a large circulation. His hymns were published under the title of The Gates of Praise, in 1875. One is of special merit, and is well known:—

Christ is coming! let creation.

He died at Chislehurst, Kent, 1895.

JAMES DRUMMOND BURNS was born in Edinburgh, February 18, 1823. He became a student of the University of that city, and studied theology under Dr. Chalmers. In 1845 he was ordained minister of the Free Church of Dunblane. Ill health overtook him, and in 1848 he had to seek a milder

clime. In 1854 he accepted a call to Hampstead. In 1864 he had again to leave this country in search of health, but died at Mentone, on November 27 of the same year. Mr. Burns was a man of poetic mind, and wrote several hymns, also a poem entitled A Vision of Prophecy, which was published in 1854, and again, enlarged, in 1858. His hymn :—

Thou who didst on Calvary bleed,

in litany style, is plaintive and sweet.

Still with Thee, O my God,

is a revelation of the man's own soul.

At Thy feet, our God and Father,

is a good hymn for the New Year.

Archibald Hamilton Charteris, Professor of Biblical Criticism in the University of Edinburgh, and the author of several works, was born in 1835. The hymn :—

Believing fathers oft have told

is a composition full of vigour, and was originally written for the Young Men's Guild of the Church of Scotland.

Theodore Monod, pastor of the French Reformed Church in Paris, was born in that city November 6, 1836. He studied for the ministry in America, and began active work in 1860.

From the 'Notes' to The Presbyterian Hymnal, 1887, we get the following particulars regarding the hymn :—

O the bitter shame and sorrow.

'By the Rev. Theodore Monod, Paris, written by him in English during a series of "consecration" meetings held at Broadlands, England, July, 1874. Given by the author to Lord Mount Temple at the close of the meetings, and printed by his lordship on the back of a programme card for another series of meetings held at Oxford in October, 1874.'

George Matheson, minister of St. Bernard's, Edinburgh, was born at Glasgow, March 27, 1842. He lost his eye-

sight in youth, but studied for the Church at the University of Edinburgh with much distinction. His first charge was at Innellan, on the Clyde, to which he was ordained in 1868. He is the author of that exquisite hymn:—

O Love that wilt not let me go,

which for general congregational purposes is not likely to become popular, just for the reasons which give it such a high place amongst sacred song. It is too introspective. It is a song for one singer, and for a singer in very special circumstances and mood of mind.

Dr. Matheson has very kindly sent the following interesting account of its origin:—'My hymn was made on a fine June evening of 1882. It is the quickest composition I ever achieved. It was done in three minutes. It seemed to me at the time as if some one were dictating the thought to me, and also giving the expression. There was so little sense of effort that I had a sensation of passiveness. I was sitting alone in my study in a state of great mental depression, caused by a real calamity. My hymn was the voice of my depression. It was not made for any utilitarian purpose; it was wrung out spontaneously from my heart. It is worth while observing this, because it was to me a unique experience. I have no natural gift of rhythm. All the other verses I have ever written are manufactured articles; this came like a day-spring from on high.' Dr. Matheson's poetical pieces are collected and published under the title Sacred Songs. This hymn is, however, not among them.

Horatius Bonar.

His Life.—Horatius Bonar gave instructions that no memoir of himself should be written, perhaps endeavouring to fulfil his own aspiration:—

My name and my place and my tomb all forgotten,
The brief race of time well and patiently run,
So let me pass away, peacefully, silently,
Only remembered by what I have done.

In consequence of this, any notice of him must be comparatively slight.

He was born in Edinburgh on December 19, 1808. His father, James Bonar, was Second Solicitor of Excise for Scotland; he was an elder in the session of the congregation founded at Edinburgh by Lady Glenorchy, but connected with the Church of Scotland. Cheerful, sagacious, devout, and consistent, he spent a blameless life in the pursuits of business, philanthropy, and study. Horatius Bonar's mother, Marjory Maitland, won esteem and affection from all around by her childlike faith, her gentleness of spirit, and her overflowing kindliness; at her death, on August 29, 1854, he wrote the poem beginning:—

Past all pain for ever,
Done with sickness now,
Let me close thine eyes, mother,
Let me smooth thy brow.
Rest and health and gladness,
These thy portion now;
Let me press thy hand, mother,
Let me kiss thy brow.

Among other things besides parental influence which must have aided in awakening his spiritual life were these:—the preaching of Thomas Snell Jones, educated at Trevecca, and afterwards minister of Lady Glenorchy's chapel; the sudden death of his father in 1821; the singularly happy death of a sister in 1822; the watchful guidance of his eldest brother, James, a man of original character and sterling worth, who filled a parent's place from the time of his father's death; and the companionship of his older brother, John, and of his younger brother, Andrew.

He was educated at the High School of Edinburgh, where, in common with his brothers, he was thoroughly grounded in classical learning. From the High School he went to the University, and while in the classes of Divinity received from Dr. Chalmers, the Professor of Divinity, a

lasting impulse to the proclamation of Divine love in all its gracious simplicity; and from Edward Irving, who visited Edinburgh about that time, an impulse to the study of prophecy which never exhausted itself.

After being licensed he became missionary-assistant to the Rev. James Lewis, of the South Parish, Leith. In 1837 he was called to and ordained minister of the North Parish, Kelso. In 1843 he with his brothers and most of his ministerial friends left the Church of Scotland and became ministers of the Free Church of Scotland.

In Kelso he proved himself to be indeed 'an ambassador for Christ,' 'a worker together with Him.' He devoted himself first of all to the oversight of his own parish, but laboured also far and wide throughout the Borderland.

The beauty of that district and its many associations, poetic and historic, insensibly affected him, and enriched him with visions of Nature under countless aspects, 'with thoughts too deep for tears'; we know this from many allusions in his poems, as well as from a touching reference in the fragment which closed his literary labours.

But Kelso gave him another gift; it gave him, notwithstanding his pastoral diligence, leisure for study. And well he employed that leisure, industrious above most, missing few opportunities of learning and few opportunities of writing.

In 1853 he was made Doctor in Divinity by the University of Aberdeen.

In 1855-6 a journey to Egypt and Palestine, less common then than now, interrupted the quiet tenor of his course. He went to the East believing that its days of glory lie in the future; and his imagination caught a glimpse of that glory. He returned from the East with his interest in Scripture, and particularly in prophecy, deepened, to pursue with redoubled energy those inquiries which bear on sacred lands.

But 'here have we no continuing city.' In 1866 he was

called to the ministry of a congregation newly formed in Edinburgh. Towards the end of that year the 'Chalmers' Memorial Church,' built by his congregation, was opened for public worship, and in this church he laboured during the rest of his life. In 1883 he was Moderator of Assembly of the Free Church of Scotland. On April 5, 1888, his ministerial jubilee was celebrated; and, to use Charles Wesley's dying words, 'in age and feebleness extreme,' he then appeared for the last time in public.

After this, days and nights of weariness were his lot; but at length he passed away in sleep, entering his heavenly home on July 31, 1889.

His Equipment.—Intellectually vigorous, sensitive to every impression, with a keen and lively humour, musing much, Horatius Bonar possessed also the creative or constructive power essential to a poet.

He was a catholic scholar, widely read in the classics, in the Fathers, in the literature of his own profession, and in books of his own day. But in regard to them his conservative taste, if not a trace of caprice, made him jealous of authors whose fame threatened to obscure that of his old favourites.

Had he been asked abruptly if he were a Calvinist, he would have answered abruptly that he was, and might have added a sharply-defined statement of his theological belief. But in fact the truths which ruled his life, which formed the staple of his preaching, and which became the main source of his poems, were these—the exceeding love of God to man in Christ Jesus; the blessedness of immediate and restful confidence in that love; the necessary fruit of such confidence in a holy life; the value of the Sacraments as the means and occasions of the closest communion with God; and the prospect of our Lord's return as the proper hope of the Church.

His Work: His Preaching.—The tone and modulation of

his voice, peculiarly his own, were refined, winning, and impressive; his manner was perhaps too solemn and too deliberate, yet it was pervaded with tenderness. The material of his discourses was plain, but the fabric was gracefully woven. Some disliked his preaching for its spirituality, some for its lack of embellishment, some because its language of conviction occasionally passed into the language of dogmatic assertion. But to multitudes it was the very message of life, and many remain who dwell lovingly on his services, especially at the table of the Lord, when he used to break the silence of expectancy with words of peace and joy and hope which seemed to descend from the throne of grace itself.

His Books.—Of his books this is not the place to speak. Many of them were temporary in fact if not in purpose; some have run a longer course; a few, we may believe, will discharge a mission for years to come. We name some representative volumes: Believe and Live, 1839; The Night of Weeping, 1846; Prophetical Landmarks, 1847; The New Jerusalem, a Hymn of the Olden Time, edited with Preface and Notes, 1852; The Desert of Sinai, 1857; The Land of Promise, 1858; God's Way of Peace, 1862, translated into French, German, and Gaelic; The Catechisms of the Scottish Reformation, edited with Preface and Notes.

His Hymns.—Dr. Bonar's hymns will, with a few exceptions, be found in these works: Hymns of Faith and Hope, three series, 1857, 1861, 1866; The Song of the New Creation, 1872; Hymns of the Nativity, 1879; Communion Hymns, 1881; Until the Day Break, 1890. From one or other of these the hymns which are noted below have been selected for The Church Hymnary; but No. 245 was taken from a Supplement to Psalms and Hymns for Use in the Baptist Denomination:—

10. Glory be to God the Father.
112. The Church has waited long.

126. Light of the world! for ever, ever shining.
172. I heard the voice of Jesus say.
173. Not what these hands have done,
190. No! not despairingly.
194. I lay my sins on Jesus.
206. O love that casts out fear.
225. Calm me, my God, and keep me calm.
245. Beloved, let us love: love is of God.
254. Go, labour on: spend and be spent.
285. Thy way, not mine, O Lord.
305. A few more years shall roll.
393. When the weary, seeking rest.
402. Father, our children keep.
415. Here, O my Lord, I see Thee face to face.
420. For the bread and for the wine.
508. Great Ruler of the land and sea.

Dr. Bonar confessed that he could give little information concerning the circumstances amid which his hymns were written, or even concerning the times when they were written. But we know that they were the spontaneous, 'inevitable' expression of his thoughts and feelings during great part of his life; and we know that round many of them associations of surpassing interest began to gather from the very first.

Dr. Bonar, it must be acknowledged, wrote greatly too many hymns. He was often negligent of rhyme and rhythm. He seldom removed even obvious blemishes from his hymns after they were in type.

Like other poets, moreover, he speaks with peculiar intimacy of sympathy, and peculiar precision of phrase to his own generation; and the Catholic Church, in the exercise of its *nobile officium*, will by-and-by sift his hymns, approving some and rejecting some.

Yet he is the principal hymn-writer of Scotland; he ranks with the principal hymn-writers of England—with Watts, with Wesley, with Heber, with Keble; and the hymns of few hymn-writers are so widely employed on

both sides of the Atlantic at the present time as are those by him.

We start with these facts; we ask, What are the qualities which have given Dr. Bonar such a position? and we answer:—

His hymns are *poetic*. Seldom inspired by merely external circumstances, never inspired by Church system or by Church calendar, the best of them glow with tender emotion kindled by the contemplation of spiritual truth, or by the phases of spiritual life. They are wrought in obedience to the dictates of unobtrusive culture. They are coloured with the hues of Nature. They are brightened by the play of gentle fancy. They are developed from one theme. They are shaped into unity of form.

They are *childlike*. They are written by one who has been 'born from above'; by one of whom it might be said:—

> The common sun, the air, the skies,
> To him are opening Paradise;

by one who has 'lost himself' in the love of his Father, and will not waste a thought on freaks of experience or subtleties of style.

They are *manly*—never gushing, never mawkish, never striking a false note in the way of sentiment. They are written by one who calmly encounters the facts of life; by one who cheerfully accepts his calling as a servant and a soldier of the Lord; by one who is willing to 'spend and be spent' for Him.

They are *hopeful*. They are written by one who sustains himself with the assurance that, in no selfish sense, all things are working together for good; by one whose thoughts are ever turning to the dawn of an eternal day; by one who associates the fulfilment of his prospects with the advent and reign of our Lord; by one who values the Sacrament of the Supper as the sign and seal of present and of final bliss.

They are *sympathetic*—sympathetic in variety of tone, sometimes reflective, sometimes plaintive, sometimes cheerful, sometimes exultant; sympathetic also in aim, written by one of like passions with ourselves, by one whom life has tried and tested, by one who is eager to encourage and to strengthen his fellows 'by the comfort wherewith he has been comforted of God.'

These are some of the qualities which distinguish Dr. Bonar's hymns; these are some of the qualities which have made them a cherished manual of devotion, and a treasury of song; these are some of the qualities which lead us to believe that many of his hymns will be prized by the Church of Christ during many days to come.

Other Ministers.

John Reynell Wreford (1800–81), a Unitarian minister, was the author of:—

Lord, while for all mankind we pray.

Thomas Rawson Taylor was the son of a Nonconformist minister at Osset, Yorkshire, and was born there May 9, 1807. From his memoirs which were prepared by Mr. Matthews in 1836, and went into a second edition in 1842 under the editorship of James Montgomery, we gather many interesting particulars connected with his life and work. After spending some years in mercantile pursuits Mr. Taylor entered Airedale College and prepared for the Congregational ministry. In 1830 he accepted a charge at Sheffield, but weak health compelled him to retire. For some time he acted as tutor in Airedale College, but died at Bradford, March 15, 1835, in his twenty-ninth year.

Several of his hymns are printed in his memoir; one of which:—

I'm but a stranger here,

is a hymn that for long has deservedly been a favourite. It

is one of those hymns which might with intelligence be sung by young people.

DAVID THOMAS wrote a few hymns of fair merit, some of which are found in our permanent hymnals.

> Show pity, Lord:
> For we are frail and faint;

is a plaintive appeal to the compassion of Christ.

Dr. Thomas was born February 1, 1813, and was for several years Congregational minister at Stockwell. He prepared the Biblical Liturgy, 1874, which contains twenty-six of his original compositions, and was for some time editor of the Homilist. He died in 1894.

EUSTACE ROGERS CONDER fills a subordinate place as a hymn-writer. He was a son of Josiah Conder, himself a hymn-writer, and represented in The Church Hymnary, and was born at St. Albans, April 5, 1821. He graduated at London University, and became pastor, first of the Congregational Church at Poole, Dorset, and later of East Parade Chapel, Leeds, to which he removed in 1861. A few of his hymns are in common use.

> Ye fair green hills of Galilee,

is a good hymn on the example of Christ's life.

HENRY AUGUSTINE COLLINS is the author of two hymns of average merit. He studied at Oxford somewhere about 1852, and after ordination joined the Roman Church in 1857. He was taken into the Cistercian Order in 1860.

> Jesus, my Lord, my God, my All,

is one of the two hymns written by him.

FREDERICK WILLIAM GOADBY, a minister of the Baptist Church of great promise, who died in his thirty-fifth year,

has left us a hymn very suitable to Church dedication services:—

O Thou, whose hand hast brought us.

He wrote a few other hymns, but this is the only one in common use. It is included in the Baptist Hymnal.

The son of a Baptist minister at Leicester, he was born there August 10, 1845. After qualifying he became (1868) pastor at Bluntisham, Hunts., and in 1876 at Watford, where after four years' pastorate he died, October 15, 1880.

ANDREW FERGUS FERGUSON was born in 1855. After qualifying for the ministry of the Evangelical Union Church, he became the minister of that denomination at Arbroath. In a short time he accepted a charge in the neighbourhood of Melbourne, where he still ministers. The hymn:—

Dear Lord, I now respond to Thy sweet call,

was composed in 1884, and appeared in *The Christian News* of Saturday, September 19, 1885. It is not known that Mr. Ferguson has written any other hymn.

FEMALE HYMN-WRITERS.

The female hymn-writers of the nineteenth century, British and American, are very numerous, and their hymns are in many cases valuable contributions to the Church's praise. Of their number no fewer than 61 are represented in The Church Hymnary, and of these 34 are living hymn-writers.

MARGARET MACKAY has given us one of the finest hymns we possess for use in times of bereavement:—

Asleep in Jesus! blessed sleep.

It was suggested to her by the simple inscription on a tombstone in a country churchyard in Devonshire: *Asleep in Jesus.* It does not appear that any others of her pieces have come into common use: she is one of the many whose fame as hymn-writers rests upon one hymn of excellence.

She was the daughter of Captain Mackay, of Inverness, and was born at that town in 1802. She died at Cheltenham, January 5, 1887.

JULIA ANNE ELLIOTT is another of the hymn-writers whose reputation rests upon one good hymn. She composed several pieces, but the best-known is that beautiful Sunday morning hymn addressed to Father, Son, and Holy Spirit:—

Hail, thou bright and sacred morn.

Her maiden name was Marshall, and she was born at Ullswater early in the century. She was married to the Rev. H. V. Elliott, a brother of Charlotte Elliott (page 150), Incumbent of St. Mary's, Brighton; and died November 3, 1841.

SARAH FLOWER ADAMS, the author of one of our most popular hymns:—

Nearer, my God, to Thee,

was the daughter of Benjamin Flower, at one time the proprietor of the *Cambridge Intelligencer*. She was a member of the Unitarian congregation in London, ministered to by W. J. Fox; and to his Hymnal, published in 1841, she contributed thirteen pieces. *Nearer, my God, to Thee*, one of the thirteen, is now in use all over the English-speaking world, and has been translated into several languages. It is a hymn of Christian aspiration, of rare excellence. It is one of those hymns which have had to bear much indignity at the hands of menders. Obviously a hymn to the Father, the name of the Son has in some cases been introduced into it by would-be hymn-menders, but why we cannot tell, unless for the reason that the writer was a Unitarian. We may safely affirm that had this hymn been written by Charles Wesley, or by any other author holding Trinitarian doctrine, no tinkering would have been resorted to. The text in The Church Hymnary is as it came from Mrs.

Adams' pen, every line of which may be sung by the most staunch Trinitarian.

The doxology:—

Part in peace: Christ's life was peace,

is also from her pen. She was born at Harlow, Essex, February 22, 1805; and died in London, August 14, 1848.

ELIZABETH BARRETT BROWNING, wife of the poet Browning, and herself a poetess in the front rank, was the daughter of Edward Moulton Barrett, and was born at Coxboe Hall, co. Durham, March 6, 1806. She was one of the most gifted women of this century, and her works are well known. Her sacred pieces, however, while poems of the highest order, lack that subtle *something* which constitutes a good hymn.

Of all the thoughts of God that are

is a poem of great excellence. The original poem, entitled *The Sleep*, with the Scripture text, 'He giveth His beloved sleep,' contains nine stanzas. Of these, five are utilized in the present hymn, 1, 4, 5, 6, and 9. It has a place in The Home and School Hymnal, and is now for the first time included in a prominent British collection for church use. It may be remarked in passing that a literal translation of that text upsets the foundation of Mrs. Browning's hymn—*He giveth to His beloved in their sleep.* Mrs. Browning died at Florence in 1861.

JANE CREWDSON is another of the many gifted souls who have sung in the night. For many years she bore the burden of ill health, and in that time of sorrow poured out her heart in song. She published altogether four volumes of sacred song. Two of her productions have gained greater prominence than the others. They are:—

There is no sorrow, Lord, too light

and

O Saviour, I have nought to plead,

which was written only a short time before her death. Her

hymns, as might be expected, are of a meditative character, and for that reason are better suited to private devotion than to use in the praise of the sanctuary. She was born in Cornwall, October, 1809, and died at Summerlands, near Manchester, September 14, 1863.

EMMA TOKE, daughter of Dr. Leslie, Bishop of Kilmore, and wife of the Rev. Nicholas Toke, was born at Belfast, August 9, 1812. She does not fill an important place in hymnody. Her compositions are few, and only one or two have real merit. She died in 1872.

Thou art gone up on high

is a really good Ascension hymn, and is very widely used in English-speaking countries.

MARY PETERS also fills a subordinate place. None of her hymns are of outstanding merit, although a fine spirit pervades them all.

Through the love of God our Saviour

is full of hope and Christian trust, but somewhat too boisterous to be suggestive of that spirit of resignation in which it is expected to be sung. She was a daughter of Richard Bowly, and was born at Cirencester in 1813. Her husband, John Peters, was a rector in the Church of England. She died at Clifton, July 29, 1856.

MARY HASLOCH, daughter of John Hasloch, sometime Congregational minister of Kentish Town, was born in 1816. She wrote a large amount of religious verse, which is in the possession of the Rev. J. Hasloch Potter, Upper Tooting, in MS. Very few of her compositions were ever printed.

Christian, work for Jesus,

is an earnest call to Christian service. She died in 1892.

ELIZA SIBBALD ALDERSON, sister of the famous composer of hymn music, J. Bacchus Dykes, was born in 1818. She

was married in 1850 to the Rev. W. T. Alderson, and died in 1888. Mrs. Alderson wrote very few hymns, only one of which is likely to be serviceable to the Church:—

And now, beloved Lord, Thy soul resigning

—a hymn on the last saying of our Lord on the cross.

ANNE BRONTË, sister of the more famous Charlotte Brontë, author of Jane Eyre and other standard works in fiction, was the daughter of Patrick Brontë, Vicar of Haworth, Yorks., and was born in 1819, near Bradford. Among their other talents the sisters possessed the poetic gift, and they together compiled a volume of poems. Her hymn:—

Oppressed with sin and woe,

is of fair merit. Anne Brontë does not rank with the best female hymn-writers. She died May 28, 1849, at the age of thirty years.

MARY FAWLER MAUDE, born 1819, is the author of that beautiful and widely known hymn:—

Thine for ever! God of love.

Nothing could be better than her own account of it. She writes:—

'In 1847 my husband was minister of the Parish Church of St. Thomas, Newport, Isle of Wight. We had very large Sunday schools, in which I taught the first class of elder girls, then preparing for their confirmation by the Bishop of Winchester. Health obliged me to go for some weeks to the seaside, and while there I wrote twelve letters to my class, which were afterwards printed by the Church of England Sunday School Institute. In one of the letters I wrote off, almost impromptu, the hymn *Thine for ever*. It must have been in some way seen by the committee of the Christian Knowledge Society, for early in the fifties I opened their newly published hymnal, much to my surprise, upon my own hymn. After that, application for

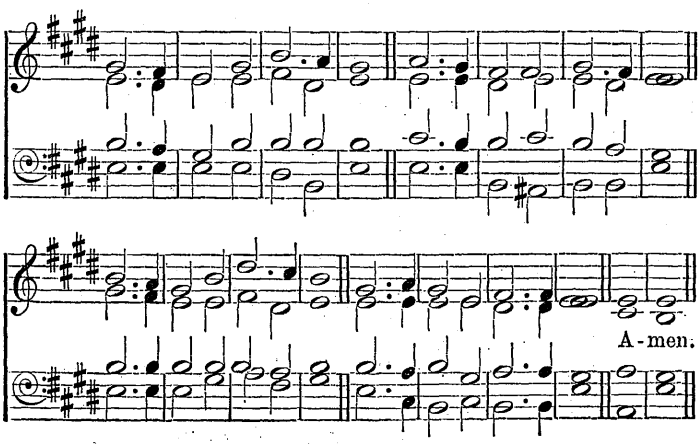
its use came in from all quarters. Little did I imagine that it would be chosen by our beloved Queen to be sung at the confirmation of a Royal Princess.

'It was our custom in Chirk Vicarage to sing a hymn, chosen in turn, at our evening family prayer on the Lord's day. On Sunday, February 8, 1887, it was my husband's turn to choose, and he gave out *Thine for ever*, looking round at me. On the eleventh he was singing with saints in Paradise.

'In October, 1896, Archbishop Benson attended an early service in Hawarden Church, and sang to his favourite old Spanish air *Thine for ever*, not three hours before he died in the same church at a later service. The hymn was sung when his funeral left Hawarden, and was also the last sung over his grave in Canterbury Cathedral.

'Now in my eightieth year, whenever I meet my hymn there seems written across it, to my mental vision, *non nobis Domine*.'

The Spanish tune referred to is so beautiful that we feel inclined to give it, after having been at the trouble to procure a copy of it. It only requires to be known to become a general favourite in Scotland.



ANNA LAETITIA WARING, a most accomplished hymn-writer, was born at Neath, Glamorganshire, in 1820. She is not an extensive hymn-writer, but her compositions are all of a high order. A few of her pieces are in all first-rate collections, and are of that quality that assures permanency. In 1850 she published Hymns and Meditations, containing nineteen pieces; in 1858 Additional Hymns were published, and later an edition by the Society for the Propagation of Christian Knowledge.

My heart is resting, O my God,

is a hymn based on the text, 'The Lord is my portion, saith my soul,' Lam. iii. 24. It is a composition of eight stanzas of eight lines, from which four are usually taken.

Father, I know that all my life

is another most attractive hymn of resignation—somewhat faulty in measure, but possessing a peculiar attraction that has made it a general favourite.

ELIZA FRANCES MORRIS was born in London, 1821. She published in 1858 The Voice and the Reply; and in 1866 Life Lyrics. In these publications the few hymns with which she takes a place with hymn-writers are found.

God of pity, God of grace,

written in litany style, is from The Voice and the Reply. The hymn was written in 1857, and is found in a few of the principal hymnals. She died in 1874.

CECIL FRANCES ALEXANDER was an extensive hymn-writer, especially for children. Her pieces number several hundreds. She was the second daughter of Major Humphreys, and was born at Miltounhouse, Tyrone, in 1823. Her husband, Dr. Alexander, was Bishop of Derry, and is now Archbishop of Armagh and Primate of all Ireland. Eight pieces for church use are found in The Church Hymnary. The best of these are:—

His are the thousand sparkling rills

a remarkable hymn and well written, suggested by the thirst of our Lord on the cross.

The roseate hues of early dawn,

is a very chaste poem, full of Christian desire and aspiration. A very good hymn to the Holy Spirit is:—

Spirit of God, that moved of old.

Jesus calls us: o'er the tumult

is a good hymn for ordinary congregational use, but of no special merit. The remaining hymns are distinctly less satisfactory.

'Forgive them, O My Father;

is suggested by one of the sayings of our Lord on the cross.

When, wounded sore, the stricken heart

is a hymn expressive of the sympathy of Christ. The Ascension hymn:—

The golden gates are lifted up,

does not reach the high mark of Ascension hymns generally.

When Jesus came to earth of old,

is a fairly good hymn on the second Advent. Mrs. Alexander's best hymns are for children, in which department she excelled. She died October 12, 1895.

ANNE ROSS COUSIN, only daughter of the late David Ross Cundell, M.D., Leith, was born in 1824, and became the wife of Rev. William Cousin, late Free Church minister at Melrose.

Her poems have been collected in one volume, Immanuel's Land and other Pieces, 1876. Many of her compositions are exceedingly attractive. Mrs. Cousin won her reputation as a poetess by The Last Words of Samuel Rutherford, from which the well-known hymn:—

The sands of time are sinking;

is taken.

O Christ, what burdens bowed Thy head!

is a Passion hymn of merit, emphasizing very strongly the substitutionary aspect of the Atonement.

ADELAIDE ANN PROCTER was one of the most gifted female hymn-writers of the century, not for the quantity of her compositions but for their exceeding fine quality.

She was the daughter of Bryan Waller Procter (Barry Cornwall), whose literary reputation is well known, and was born in Bedford Square, London, October 30, 1825. She joined the Roman Catholic Church when twenty-six years of age. Two hymns from her pen are among the beautiful things of hymnody:—

I do not ask, O Lord, that life may be
A pleasant road;

breathes a spirit of faith in God, and expresses that faith in language unsurpassed for beauty by any hymn-writer;

My God, I thank Thee, who hast made
The earth so bright,

has been described by Bishop Bickersteth as touching the chord of thankfulness in trial as perhaps no other hymn does, and is thus most useful for the visitation of the sick.

Miss Procter was of a highly poetic temperament, which with her deeply religious nature combined to lead her to the Roman Church. That step, so far as we can see, did not mar her usefulness as a hymn-writer, for there is none of her compositions which cannot be used by any denomination of Christians. Miss Procter was able to see beneath the surface of things, and so she deals with the experiences which are the common lot of mankind. She was not without sorrow and suffering in her own short life, a fact that is plainly revealed in her hymns; but in her case they had a sanctifying and sweetening effect, which makes the mournful strains of her finest verses most fascinating. From her sorrow, joy came. She solved the problem of suffering:—

I thank Thee more that all our joy
Is touched with pain,
That shadows fall on brightest hours,
That thorns remain,
So that earth's bliss may be our guide,
And not our chain.

She died in London, February 2, 1864.

MARY JANE WALKER was a sister of James George Deck, himself a hymn-writer (page 250). In 1848 she was married to Edward Walker, Rector of Cheltenham, and contributed several pieces to his Psalms and Hymns for Public and Social Worship, 1855.

Jesus, I will trust Thee!

is a hymn of great simplicity, and, though lacking in literary merit, has a beauty of its own. Mrs. Walker died in 1878.

MARY SHEKLETON has given us a very beautiful hymn in praise of the love of Christ:—

It passeth knowledge, that dear love of Thine.

She was born in 1827. Her hymns, like those of many who have enriched the praise of the Church, were written in years of weakness. Her compositions are few, but are of more than average merit. She died at Dublin, Sept. 28, 1883.

ELIZABETH CECILIA CLEPHANE was born at Edinburgh, June 18, 1830. She wrote a few hymns, two of which are in common use. One of these:—

There were ninety and nine that safely lay,

was written in 1868, and appeared in The Children's Hour of the same year.

Mr. Sankey recognized in it a hymn which might be useful in evangelistic work, and composed a tune for it, to which it is sometimes sung. Miss Clephane died at Bridge End, near Melrose, February 19, 1869.

MRS. ELIZABETH CODNER is the author of the well-known hymn:—

Lord, I hear of showers of blessing.

She informs us that it was written in 1860, on hearing of the revival work then being carried on in Ireland. 'In that year God was pleased to use it, specially in America, in the conversion of many souls. He made the "even me" the deciding word which brought them to the feet of Jesus, and ever since then have come to me encouraging tokens of its having been owned and blessed in the great work of the Gospel. To Him be all the praise.' Mrs. Codner is identified with the work carried on in the Mildmay Hall.

Frances Ridley Havergal, youngest child of William Henry Havergal, Vicar of Astley, Worcestershire, was born December 14, 1836. She inherited all the advantages that came from a good parentage. Her father, besides being a worthy and good man, and an accomplished scholar, was both poet and musician—qualities which revealed themselves even more distinctly in his gifted daughter. She was a woman of a deeply religious nature. Her disposition was beautiful from her earliest years, and it does not seem as if contact with the world in later years marred that beauty in the slightest degree. One of the most cultured women of her time, adding to scholarship of no mean order a refinement which should ever accompany it, but does not always do so, she was truly consecrated in every particular to the service of Christ. Her hymns testify to that. Of the nine compositions from her pen in The Church Hymnary, five are distinctly hymns of consecration, and in the remaining four the note is not awanting.

> Take my life, and let it be
> Consecrated, Lord, to Thee

is a very fine hymn. In a letter to a friend she wrote: 'Perhaps you would like to know the origin of the hymn *Take my life*. I went for a visit of five days. There were ten persons in the house, some unconverted, and long prayed for; some converted, but not rejoicing Christians. He gave me the prayer: "Lord, give me all in this house." Before

I left the house every one had got a blessing. The last night of my visit I was too happy to sleep, and passed most of the night in praise, and renewals of my own consecration; and these little couplets formed themselves, and chimed in my heart, one after another, "Ever, only, all for Thee."'

Other consecration hymns are :—

Jesus, Master, whose I am,

and

Thy life was given for me,

suggested by a picture of the Crucifixion, with the motto beneath it, 'This I have done for thee, what hast thou done for Me?'

Lord, speak to me, that I may speak

is not a hymn that can be of much use in public worship. A very bold and stirring hymn is:—

True-hearted, whole-hearted, faithful, and loyal.

The above hymns all breathe the spirit of consecration.

To Thee, O Comforter Divine,

is a very good hymn to the Holy Spirit.

Thou art coming, O my Saviour,

a hymn on the second Advent, is not very happy.

Who is on the Lord's side?

is quite worthy of being associated with the brave leader of Israel. A meditative hymn:—

Standing at the portal
Of the opening year,

is diffuse but full of hope.

While Miss Havergal has written much from which comfort and stimulus for the Christian life can be got, and by what she has written done much to foster a religion of consecration, she has written almost nothing really excellent from a poetic point of view. Here and there we cull a verse or couplet—and no writer is so generally treated after that fashion as Miss Havergal—of great beauty, but for a piece of undeniable poetic worth we search her books in vain. As

a hymn-writer she will never be more popular than she is. The likelihood is that she will become less so. Her best hymn, and the one which has all the qualities of a true hymn, with the indispensable *lilt* of the lyric, is:—

Golden harps are sounding.

That hymn will live as a children's hymn when much more which she has written is forgotten. Miss Havergal died at Caswall Bay, near Swansea, June 3, 1879.

CHARITIE LEES DE CHENEZ, author of:—

The King of Glory standeth

is the daughter of Sidney Smith, Rector of Drumragh, co. Tyrone. She was born at Bloomfield, co. Dublin, June 21, 1841. Her hymns are to be found in the Lyra Sacra Hibernica and other collections, and are collected and published in Within the Veil, 1867. Many of her productions have found favour in various quarters. The hymn referred to was contributed to the Lyra Britannica in seven stanzas, entitled *Mighty to Save*, and appears in several hymnals.

HESTER PERIAM HAWKINS, wife of Joshua Hawkins, of Bedford, editor of The Home Hymn-book, is the author of several hymns written for special domestic and social events, for which she could not find hymns elsewhere, and which appear in that collection.

Heavenly Father, Thou hast brought us

was written in 1885 for the occasion of the golden wedding of her father and mother. By omitting the third stanza the hymn has been made useful for all anniversaries and special occasions. As we, however, have no hymn for such an interesting event as a silver or golden wedding, it might have been better to retain the third stanza in brackets. It is as follows, and alters the complexion of the entire hymn:—

Father, all Thy gifts are precious,
  But we thank Thee most for this,
That so many years of toiling
  Have been soothed by wedded bliss;

Since our hearts were first united,
Life has not been free from care,
But our burdens were the lighter
When each bore an equal share.

SARAH DOUDNEY was born near Portsmouth in 1842. She is well known in connexion with the many stories which she has written, which have appeared from time to time in the monthly serial publications. She has also composed a few hymns of merit, which have been collected, and are published in Psalms of Life, 1871. Several of her pieces appear in Songs of Gladness, 1871.

Sleep on, beloved, sleep, and take thy rest;

is an exceedingly fine hymn, and is the favourite funeral hymn in America. It is growing in deserved popularity in this country. The Queen commanded it to be sung at the memorial service for the Duchess of Teck. It was written under the influence of the death of one who had been a school friend. At the same time the writer had been deeply touched by the stories of the early Christians, and their perfect faith in reunion. The hymn made its first appearance in The Churchman's Shilling Magazine, and since then has passed into several hymnals.

ANNIE LOUISA COGHILL, *née* WALKER, is the writer of that well-known and much sung hymn:—

Work, for the night is coming!

It was written when Miss Walker was seventeen years of age, and was included in a small volume of Original Hymns published in Canada in 1868.

This hymn, in the first series of Mr. Sankey's Gospel Hymns, is ascribed to S. Dyer. When this came to Mr. Dyer's knowledge he repudiated the ascription. He had written a hymn on a similar topic, though not at all resembling Miss Walker's production, and no doubt the error arose from that coincidence. At the same time there was culpable carelessness; and the author does well to be

annoyed at the mutilation and appropriation of her hymn, temporary though it was; and it must have been equally annoying to Mr. Dyer to have another person's work ascribed to him. Editors have a duty to perform, and they do well to discharge it with all faithfulness. Mrs. Coghill writes, 'The gentlemen who have reprinted my verses in recent years have had the courtesy to ask my permission to do so; for many years they made nothing but unauthorized appearances.'

KATHERINE HANKEY is the author of that very popular hymn:—

Tell me the old, old story.

The Old, Old Story is a poem of fifty verses, in two parts. Part I, which was written January 29, 1866, is entitled 'The Story wanted,' and is made up of the eight stanzas which are known as the hymn. Part II, written Nov. 18, 1866, is the answer to the request of the first part, and is entitled 'The Story told,' in which the story of the Fall, and of Christ's life and work, are given briefly and simply. It is rather odd that the request for the story, and not the story itself, should become the favourite hymn. The reason for that is a twofold one. First, and very practically, the introductory part of eight verses is far and away the better part of the poem, and constitutes a complete piece. But again, these verses express and interpret yearnings which are felt by all. Indeed it is that fact which gives them this popularity.

DOROTHY FRANCES GURNEY, *née* BLOMFIELD (wife of Mr. Gerald Gurney, whose father, Rev. A. T. Gurney, was a hymn-writer of some merit), is the author of the hymn:—

O perfect Love, all human thought transcending.

Here is Mrs. Gurney's own account of its composition and history:—

'It was written one Sunday evening in a quarter of an hour, sixteen years ago, for my sister's marriage with

Mr. Hugh Redmayne, of Brathay Hall. We had all been singing hymns, and had just sung No. 12 in Hymns Ancient and Modern, when my sister remarked that it was her favourite tune, and that she wished the words were suitable to a wedding. "What is the use of having a sister who writes poetry," she added, "if she cannot write me words for that tune?" I said I would, and there and then took the hymn-book into the library, and wrote the hymn with hardly a pause. I wrote it at Pull Wyke, Ambleside. After that, it was sung privately at most of the London weddings for two or three years; and then was put into the revised edition of Hymns Ancient and Modern. Sir Joseph Barnby set it for the wedding of Princess Louise of Fife, and it has been sung at all the subsequent royal weddings.' And only a few days ago (April 20, 1899) the same hymn was sung at the marriage of Lady Peggy Primrose, second daughter of the Earl of Rosebery, to the Earl of Crewe, in Westminster Abbey.

Mrs. Gurney is a daughter of the late Rev. Frederick George Blomfield, eldest son of Bishop Blomfield, sometime Bishop of Chester and of London; and was born in 1858.

ELIZA HEATH has given us a good Easter hymn:—

Praise the Lord; sing 'Hallelujah!'

It is found in Hymns for the Use of the Churches (the praise-book of the Catholic Apostolic Church) and The Scottish Hymnal; but it does not appear in any other of the principal hymnals. We are sorry not to be able to say anything regarding the writer of such a good hymn.

MRS. C. E. MAY is the writer of:—

O Saviour, where shall guilty man.

This hymn has a place in a few of our best collections, and is well worthy of better recognition. But we know next to nothing about the writer. It was first published in 1861.

Present with the two or three

by FANNY FREER (1801–91);

Safely, safely gathered in,

by MRS. HENRIETTA OCTAVIA DE LISLE DOBREE (1831–94);

It is a day of gladness

by MRS. CLAUDIA FRANCES HERNAMAN (1838–98); and

Holy Father, in Thy mercy,

by ISABELLA STEPHENSON (published in 1889), a hymn for travellers, are all hymns of merit, and are likely to be useful in the praise of the Churches.

UNCLASSIFIED.

MATTHEW BRIDGES was born at Maldon, Essex, July 14, 1800. Originally connected with the Church of England, he became eventually a convert to Romanism. He was a brother of Charles Bridges, the well-known expositor of the Book of Proverbs and other books of the Holy Scriptures.

His hymns are found in two small volumes, Hymns of the Heart and The Passion of Jesus. That stirring hymn, so full of praise:—

Crown Him with many crowns,

is from his pen. He died in 1893.

HENRY BATEMAN was a writer of hymns, chiefly for children, of some considerable repute. He was born at Burton-on-Trent, March 6, 1802, and died in 1872. He is to be distinguished from Christian Henry Bateman.

Light of the world, whose kind and gentle care

is a hymn of some merit, containing a prayer for divine guidance.

JAMES GEORGE DECK was born in 1802. He entered the army, and did service for some time in India. On his retirement he joined himself to the Plymouth Brethren, and under-

took the charge of a congregation of that sect at Wellington, Somerset. He was a hymn-writer of some merit.

Lord Jesus, are we one with Thee?

is from his pen; also that other hymn:—

O Lamb of God, still keep me.

His Hymns and Sacred Poems was published at Melbourne, 1876, and a second edition in London, 1889. This volume contains all his compositions. He died in New Zealand, in 1884.

George Rawson, one of the few non-ministerial hymn-writers of this century, was born in Park Square, Leeds, June 5, 1807.

Educated in Manchester, his attention was drawn to the practice of law; and after the necessary training, which he underwent in an office at Leeds, he practised his profession in that town.

He was of a sensitive and retiring disposition, delighting in solitude and communings with nature. A member of the Congregational Church, he took a deep interest in religious matters. His hours of leisure were hours of meditation, and the product of those hours is now happily the property of the Christian Church.

That which specially delights us in the hymns of George Rawson, next to the pure poetic spirit in which they are expressed, is the utter lack of dogmatism. His hymns can be sung—true evidence of the poetic spirit—by any one who knows and loves God and His Son. Perhaps Mr. Rawson's non-ministerial training accounts somewhat for that feature, and yet it cannot altogether, for some of our most dogmatical brethren are to be found amongst those whose theology is according to their own order. He was a man taught of God's Spirit, and dealing with the grand truths which have a place prepared for them in every heart, whether they

come to fill that place or not, he is hailed as a sweet singer of the Church catholic.

The hymns of George Rawson should be better known than they are. It is not to our credit that, in this age of hymn-singing, there should be but one hymn from his pen really known to our Scottish people:—

By Christ redeemed, in Christ restored.

This much may be said in explanation of what seems almost inexcusable—George Rawson is one of our modern hymn-writers, and time may be needed to bring his work before the Christian Church. We are quite of the opinion that his hymns will become better known than they are.

Come to our poor nature's night

is a hymn to the Holy Spirit of great beauty. A small selection of his hymns—the best of them—is issued by the Religious Tract Society, entitled Songs of Spiritual Thought. He died March 25, 1889.

Alfred Lord Tennyson was born at the Manor House (then used as the rectory), Somersby, a sleepy Lincolnshire hamlet, August 6, 1809. He attended school at Louth from his seventh to his tenth year, and after some home training went up to Cambridge University and became a student of Trinity College, 1828. It was while at Cambridge that Tennyson formed that close intimacy with Arthur Hallam which was so early interrupted by death. We can hardly regret the grief which the loss of his friend caused to the heart of the poet, since it gave to us the imperishable In Memoriam. This is not the place to deal with the details of Tennyson's life and work. That has been exhaustively done by his son. He takes his place among hymn-writers with:—

Sunset and evening star.

It was written on an October afternoon in 1889 after he had travelled from Aldworth to Farringford. The same afternoon

he handed it to his family. The 'moaning of the bar' had been in his mind all the day. Not long before his death he expressed the wish to his son that *Crossing the Bar* should be printed at the end of all editions of his works in future years.

Tennyson received

> The laurel greener from the brows
> Of him that uttered nothing base

in the end of 1850. As far back as 1865 he declined the honour of a baronetcy, which honour was again set aside a few years later. In March, 1884, he took his seat in the House of Lords under the title of Baron Tennyson of Aldworth and Freshwater. He died October 6, 1892.

George Watson was born at Birmingham, in 1816. He was a printer, and for many years exercised his calling in the cause of religion and philanthropy. *The Band of Hope Review*, 1851, and *The British Workman*, 1855, the earliest ventures of that class of literature, were issued from his press and under his editorship. The hymn:—

> With the sweet word of peace

was written for the occasion of the departure of the Rev. Paxton Hood from Brighton for a lengthened change. It was afterwards included in Mr. Hood's Our Hymn-book. Other hymns from his pen were circulated in leaflet form. He died in 1898.

Thomas Hornblower Gill, 'a more intellectual Charles Wesley,' is one of our most original hymn-writers. He is a warm admirer of Isaac Watts, and it is doubtless due to his influence that his hymns have so much warmth. He was born at Bristol Road, Birmingham, February 10, 1819, of a Presbyterian family and Puritan descent, one of his ancestors having been assistant to Richard Baxter at Kidderminster.

Mr. Gill's hymns are not so popular as they might be, for

the reason, doubtless, that they are too involved. In construction they are all that could be desired, and the fineness of their feeling is most attractive. His hymns are religious, but they are also ethical. Mr. Gill is a most extensive hymn-writer. About 200 pieces have come from his pen, over eighty of which are in use both in this country and in America.

Regarding the two compositions in The Church Hymnary, Mr. Gill has kindly written: 'The hymn beginning:—

We come unto our fathers' God;

built on verse 1 of Psalm 90, and intended to set forth the continuity and unity of God's people in all ages, had a somewhat remarkable birth. It was inspired by a lively delight in my Puritan and Presbyterian forefathers of East Worcestershire.

'Descended from a Moravian martyr and an ejected minister, I rejoice not a little in the godly Protestant stock from which I spring. A staff handed down from him, and inscribed with the date 1692, was in my hand when I began the hymn. Its composition occupied and gladdened a wet Sunday in the November of 1868, and seldom have I spent a day so delightful.

'In accordance with the delights of its production, has been the warmth and fulness of its acceptance. Of the 290 hymns which comprise The Golden Chain of Praise, it has been most widely and warmly welcomed. No hymn is more often sung among English Nonconformists. In America, too, it is well known and highly prized.

'Next to it in wealth and warmth of welcome has been the hymn:—

The glory of the spring how sweet!

That divine song, too, had a delightful birthday. It was born on the Whit-Sunday of 1867, a day of singular loveliness, wherein the glory of the renewed earth vividly imaged forth the bliss of the renewed soul. The force and fulness of the

song cannot appear in the new hymn-book, wherein almost half the hymn is left out.'

That the reader may judge of this for himself we give the verses omitted.

. . . . . .

II.

The blessèd vernal airs to hail
  In their renewing power
The new song of each nightingale,
  The new birth of each flower.

. . . . . .

V.

These sinful souls Thou hallowest,
  These hearts Thou makest new,
These mourning souls by Thee made blest,
  These faithless hearts made true.

. . . . . .

VIII.

Grant me the grace of the new birth,
  The joy of the new song;
The vernal bloom, the vernal mirth
  In my new heart prolong.

IX.

Still let new life and strength upspring,
  Still let new joy be given!
And grant the glad new song to ring
  Through the new earth and heaven.

JOHN CAMPBELL SHAIRP (1819–85) was Principal of the University of St. Andrews, and Professor of Poetry at Oxford. He wrote Kilmahoe, &c., and many critical reviews, which, if not always profound, were ever Christian and elevating. The hymn:—

'Twixt gleams of joy and clouds of doubt

is taken from a volume of poems entitled Glen Dessary.

WILLIAM WHITING—the author of what is perhaps our best hymn of supplication for those who are exposed to danger by sea:—

Eternal Father, strong to save,

—was born at Kensington, London, November 1, 1825. He was educated at Clapham and Winchester Schools, and for many years was Master of the College Choristers' School, Winchester. The hymn was written for Hymns Ancient and Modern, but was to some extent altered from its original form before being added to that collection. It is widely used by congregations in towns and villages on our coasts in times of storm, and is in universal favour. The author wrote several other hymns, but none of these has had such wide acceptance as the one mentioned. He died in 1878.

WILLIAM CHATTERTON DIX, the son of John Dix, a surgeon at Bristol, was born in that town June 14, 1837, and was trained to a mercantile life. Mr. Dix was a hymn-writer of no mean order, not only producing original compositions, but also rendering into metrical form some of Dr. Littledale's translations from the offices of the Greek Church.

Of his original compositions about forty are in common use in this country and in America, and are for the most part hymns of great merit.

As with gladness men of old

is among our best Christmas hymns; and

Alleluia! sing to Jesus!

is a triumphant Ascension hymn. We have no warmer Gospel invitation in any hymn than that contained in his beautiful hymn suggested by the words of our Lord, 'Come unto Me, all ye that labour and are heavy laden, and I will give you rest':—

'Come unto Me, ye weary.

His harvest hymn:—

To Thee, O Lord, our hearts we raise

is a hymn of great beauty and dignity. Mr. Dix is an example of a hymn-writer whose work is of uniform high excellence. He died in 1898.

George Robinson is another hymn-writer of whom we know next to nothing. The hymn bearing his name:—

One sole baptismal sign,

is fairly well known, and is a good hymn on the unity of the Church of Christ. It was published first in 1842.

Edward Wilton Eddis, the compiler of the hymn-book of the Catholic Apostolic Church, Hymns for the Use of the Churches, was born in 1825. He is himself the author of sixty-two hymns, most of which are found in his own compilation. Very few of his hymns have found acceptance by the Church generally.

Thou standest at the altar,

is a hymn, of average merit, to Christ as Intercessor.

Robert Walmsley, born 1831, is the author of that very attractive evening hymn:—

The sun declines; o'er land and sea.

We cannot help hazarding the opinion that such a beautifully simple hymn ought to have been included with the hymns for the young. Nothing could be finer than the combination of words and music in this particular case. The hymn was written for the Manchester Sunday School Hymn and Tune Compositions, and won a prize.

Henry Jenner, born 1848, is the author of that very fine hymn on the unity of Christ's Church:—

Jesus, Thou hast willed it.

Lord, Thy mercy now entreating,

is a very fine hymn of compassion. It appears in The Scottish Hymnal, 1884, with the initials A. N.

Other anonymous hymns are:—

Father, who art alone

—a very beautiful hymn for 'loved ones far away,' bearing the initials E. J.;

Hark! 't is the watchman's cry,

a hymn on the second Advent, which appeared in *The Revival*, 1859; and the hymn:—

As darker, darker fall around

appropriate for the evening service of the sanctuary.

XII

CHILDREN'S HYMNS

XII

THE Book of Psalms is the great hymnary of the world. It was the first book used in the service of the Church. Boys and girls as well as men and women sang its songs of praise. There is something in it responsive to every heart. All ages, ranks, and conditions find a charm in its sacred songs. From several references it is evident that children were never lost sight of in the public worship of God. In the eighth Psalm the poet pictures himself, it may be with his children by his side, gazing at the splendour and brilliancy of an Eastern evening sky, God's glory shining in moon and star—seen of all eyes, and confessed even by the lisping lips of children, 'Out of the mouth of babes and sucklings hast Thou ordained strength.' Age after age this Psalm had been sung in the Temple. On one great occasion (Matt. xxi. 16) it was quoted by our Lord. When the crowds joined in hosannas, the ready sympathy of childhood was so touched that it took up the cry. It has been said that only the chorister boys who sang in the Temple day by day took up the words and shouted in chorus, 'Hosanna, hosanna, to the Son of David! hosanna! hosanna!' That is indeed a beautiful thought, but it is more likely that all the children who were in the Temple took up the cry. The surly Pharisees might frown; the wise Rabbis might shake

their heads; but the children with their quick instincts, their open minds, their tender hearts, burst forth in hosannas to the Son of David. And Jesus answered the frowns of the Pharisees and the headshakings of the Rabbis by the question, 'Have ye never read, Out of the mouth of babes and sucklings Thou hast perfected praise?'

From the early ages the Church has remembered these words and given the children a place in the praises of the sanctuary. Although little has come down to us, yet we are disposed to believe that the first Christian hymn-writers did not neglect to voice the thoughts and feelings of little children. Clement of Alexandria has a hymn ascribed to him, a translation of which appears in The Church Hymnary. The next prominent hymn-writer is Ephraem the Syrian, who was born about A. D. 307 at Nisibis, and died at Edessa of Mesopotamia, 373. He is described as a friend of children, who taught his little flock to sing in unison with the children in Paradise:—

> Let little children be pledges with Thee,
> And above, in heaven, let them be Thy guests.

But the chief object of much of his hymn-writing was to counteract the influence of Bardesanes the Gnostic, who flourished towards the end of the second century, and embodied his views in a hundred and fifty Psalms, in imitation of the Psalter, which were set to music by his son Harmonius. The Syrians were charmed with the fine words and rhythmical melody of this early hymn-book. The very boys and girls of Edessa knew the hymns and tunes by heart, and sang them to the sound of the guitar. Ephraem, when he saw this, applied himself to compose numerous hymns, and trained the daughters of the convent in the various keys and modulations of music. Very soon the whole city, men, women, and children, flocked together to hear them, and the hymns of Bardesanes were cast aside and forgotten. Doubtless there were other religious poets—

Syrian, Greek, and Latin—in the succeeding ages who wrote hymns for children as well as for men and women. But we owe much of what we have to post-Reformation times.

The great soul of Luther, although occupied and troubled by the momentous events of his time, found room for the wants of little children. Isaac Watts stands out as the forerunner of our English hymn-writers for children. No one can write on hymnology without grateful thoughts of his work and memory. His Divine Songs for Children, with a woodcut heading each hymn, gave the young a distinct position in the praises of the sanctuary. Charles Wesley, James Montgomery, Reginald Heber, and others followed up the work so well begun by Watts. Jane and Ann Taylor—sisters of Isaac Taylor, author of The History of Enthusiasm—published Hymns for Infant Minds, which were popular in their day, and were highly commended by Dr. Arnold of Rugby and Archbishop Whately. Their book formed the connecting link between Isaac Watts' Divine Songs and Mrs. Alexander's Hymns for Little Children.

But when we come to deal with the selection in The Church Hymnary we shall be told that it is small compared with Bateman's, and the Scottish National Hymnal for the Young, which is used in many Sunday schools.

It is questionable, however, if a large variety is a distinct advantage. There are many hymns which are seldom, if ever, sung. There are some hymns which we never tire of. 'Sing to me the old songs' is a natural wish of the human heart. Moreover, there are several hymns in the body of The Church Hymnary quite suitable for children.

It would indeed be a great gain if the selection used in our Sunday schools were the same as that used in the church. A children's hymn-book entirely separate from the one used in the church is not to be commended. It is well that the child should begin to sing in the Sunday school from the selection in The Church Hymnary, and thus link his

earliest associations with the hymns sung in the great congregation.

We anticipate a warm welcome of The Church Hymnary by the children of our Churches, who love to lisp their joys in hymns whose words and tunes in after years, when they seem to be forgotten, will come back to cheer them amid the storm and stress of manhood and womanhood, and fill them with happy memories of their earliest songs of praise in church and Sunday school.

Eighteenth Century.

Charles Wesley (p. 131), the hymn-writer of the Methodists, and the chief of all hymn-writers, wrote the inimitable hymn:—

Gentle Jesus, meek and mild.

There are few children who have not been taught the sweet words of this hymn. Many generations of children have used it in part as an evening or a morning prayer. This hymn and *Jesus, tender Shepherd*, by Mary Lundie Duncan, vie with each other for that honour.

Marianne Nunn was born at Colchester, August 17, 1778. Psalms and Hymns from the most Approved Authors (1817) is a compilation which was executed by Miss Nunn in company with her brother, Rev. John Nunn. In that volume several of her original hymns are to be found, including:—

One is kind above all others;

a hymn expressive of the deepest trust, and for long a favourite in Sunday schools in Scotland. Miss Nunn died in 1847.

Dorothy Ann Thrupp was born in London, June 20, 1779. Her hymns are mainly for the use of children, and have found very general acceptance. Some of them are exceedingly good. Miss Thrupp ranks with our best hymn-

writers for children. She died in London, December 14, 1847.

Poor and needy though I be,

first appeared in 1836 in her Hymns for the Young, a collection of children's hymns by different authors.

Saviour, like a shepherd lead us,

appears in the same collection, and has been erroneously ascribed to Miss Thrupp. The writer is unknown.

ANN and JANE TAYLOR, two sisters, have done much to enrich our children's hymn-books. Their compositions are all above the average, and some of them are of very high merit indeed. Ann, the elder sister, was born in London, January 30, 1782. She was married in 1813 to Joseph Gilbert, classical tutor at the Congregational College, Masborough, Yorkshire. She wrote many pieces, and collected them in 1827, when they were published as Hymns for Sunday-school Anniversaries and Hymns for Infant Schools.

Great God! and wilt Thou condescend

is her most widely known hymn. Mrs. Gilbert died in 1866. The younger sister, Jane, was born in London, September 23, 1783.

Lord, I would own Thy tender care,

a hymn of thanksgiving for daily mercies, is marked by great simplicity. The combined work of the two sisters is ample and good. If a comparison were made we might feel inclined to give the higher place to the hymns of Mrs. Gilbert, as having more grace and literary finish. Jane Taylor died at Ongar, Essex, April 12, 1834. The sisters published their hymns conjointly in several volumes, 1809–10. Their father wrote: 'The little volume of Hymns for Infant Minds was found to be highly acceptable to children, and so useful in the business of early education that it obtained an extensive circulation. It was quickly reprinted in America, and translated into the German and Dutch languages. What

share of this success belongs to each of the contributors to the volume could not be ascertained, even if to make the inquiry were of any importance.'

Jane Taylor herself reveals to us the secret of her success as a hymn-writer for children. She says: 'I think I have some idea what a child's hymn ought to be; and when I commenced the task, it was with the presumptuous determination that nothing should fall short of the standard I had formed in my mind. In order to do this my method was to shut my eyes, and imagine the presence of some pretty little mortal, and then endeavour to catch, as it were, the very language it would use on the subject before me. If in any instances I have succeeded, to this little imaginary being I should attribute my success, and I have failed so frequently, because so frequently I was compelled to say, "Now, you may go, my dear; I shall finish the hymn myself[1]."'

Reginald Heber (page 155), the devoted Bishop of Calcutta, was the author of:—

By cool Siloam's shady rill

—a hymn for adults and children alike, and a great favourite both in this country and in America with the young. It is found in all good hymnals.

John King (1789–1858), sometime Incumbent of Christ Church, Hull, was the author of:—

When, His salvation bringing.

James Edmeston (page 181), in the multitude of his compositions, has some very good children's hymns. One of them:—

Little travellers Zionward,

has for a long time been a favourite in our Sunday schools. It sings of the welcome that awaits the 'little travellers' from all parts of the world when they reach Zion.

[1] Curwen's Biographical Notes.

THOMAS BILBY was born at Southampton, April 18, 1794. He served for some time in the army. After leaving the army he became a teacher, and proved himself a most successful one, holding many important appointments. He wrote several hymns; but the one by which he will be remembered is:—

Here we suffer grief and pain;

a most remarkable line with which to begin a hymn for children, and enough, one would fancy, to put it aside as totally unfit for their use. But despite its proclamation of 'grief and pain' it is a general favourite. No doubt the taking tune has a good deal to do with its popularity, while its happy refrain more than compensates for the doleful beginning it makes. Mr. Bilby died September 24, 1872.

HUGH STOWELL was born at Douglas, Isle of Man, December 3, 1799. He studied at Oxford, and became Rector of Christ Church, Salford, 1831, and, being a preacher of great power and fervour, crowds followed his ministry. He was rewarded for his faithfulness by being made an Honorary Canon of Chester Cathedral and Rural Dean of Salford. He wrote several very beautiful hymns which have found general acceptance. It would be well if none of our children's hymns fell below the standard of:—

Jesus is our Shepherd.

Canon Stowell died at Salford, October 8, 1865.

NINETEENTH CENTURY.

JOHN HENLEY was the author of the short hymn:—

Children of Jerusalem

which has attained a considerable degree of popularity. It is not known that he wrote any other hymn. He was born at Torquay, South Devon, March 18, 1800, and for some years did duty as a Wesleyan minister. He died at Weymouth, May 2, 1842.

JOHN HAMPDEN GURNEY (page 207) wrote:—

Fair waved the golden corn

—a very delightful hymn for the harvest season. It first appeared in Marylebone Psalms and Hymns, 1851, and is now found in most hymnals.

JOHN BURTON, jun., born at Stratford, Essex, July 23, 1803, is an example of a man in humble circumstances in life, and with little education, who had the hymnic faculty and exercised it well. He was the son of a cooper and basket-maker in his native town, and for fifty years followed his father's calling, devoting the spare hours at his command to hymn-writing. Many of his pieces found a place in the religious magazines of his time, and the best of them gradually crept into permanent collections. He wrote solely for the young.

Mr. Burton was a Nonconformist, and a man of high Christian character, his Christianity having been perfected through much suffering.

His compositions are included in several volumes, which were issued in his lifetime. One Hundred Original Hymns for the Young, 1850, and Hymns for Little Children, 1851, contain his best hymns. Among them there is no prettier hymn than:—

Saviour, while my heart is tender.

He died at Stratford in 1877.

ELIZABETH MILLS, *née* KING. Few hymns for the young have gained the popularity of:—

We speak of the realms of the blest.

The writer, who died in her twenty-fifth year, had been reading Bridges' exposition of Psalm 119, and a remark of the expositor suggested by verse 44 struck her: 'We speak of heaven, but oh! to be there!' It was the keynote of her hymn, which for the past sixty years has been an immense favourite both in Scotland and in America.

It may be interesting to know that the hymn was written only a few weeks before the young author died. She was born at Stoke Newington, 1805, married Thomas Mills, M.P., and died April 21, 1829.

JOHN CHANDLER (page 76), the accomplished translator from the Latin, has given us a very beautiful hymn of praise to the Father, which is found in most children's collections:—

Above the clear blue sky.

We are not aware that Mr. Chandler wrote other hymns for the young.

ANDREW YOUNG was born in Edinburgh, April 23, 1807. He studied at the University there, and graduated, thereafter devoting his life to the teaching of the young. He became Head Master of Niddry Street School, and later occupied the same position in Madras College, St. Andrews. He retired to Edinburgh in 1854, and in his retirement continued to interest himself in the young, especially in Sunday-school work. There is no more popular hymn than:—

There is a happy land.

It has all the characteristics of a good hymn for children. There is nothing mawkish about it. It is bright and strong, and beautiful like the theme. Mr. Young wrote it at Rothesay, where he was spending a holiday. In the drawing-room of a friend a lady was playing an Indian air on the piano. He was very much struck with it. 'Play it again,' he said, adding, 'it will do for a children's hymn.' The request 'Play it again' was made several times, and he left with the air ringing in his ear. That night *The Happy Land* was written. It was written in 1838, and has been translated into many languages, retaining its place in the estimation of all who love a really good child's hymn. Mr. Young was a poet, and his productions embrace many themes. They were collected and published in 1876: The

Scottish Highland and other Poems. He died at Edinburgh, November 30, 1889.

JANE ELIZA LEESON, regarding whose life little can be procured, was a hymn-writer of considerable merit. Her best hymn for the children is:—

Loving Shepherd of Thy sheep,

which appeared in her Hymns and Scenes of Childhood, 1842.

In this also appeared:—

Saviour, teach me, day by day,

which is another good hymn.

Miss Leeson was also a translator, and did some commendable work in the rendering of Latin hymns. She was born in 1807, and died in 1882.

ANNE SHEPHERD, *née* HOULDITCH, who was born at Cowes, Isle of Wight, September 11, 1809, was the author of that deservedly popular hymn:—

Around the throne of God in heaven.

There are few but have that delightful hymn associated with their childhood. It has stood the test of time, and, like other really good hymns, retains its hold upon the hearts of our people. She died at Blackheath, January 7, 1857.

JANE CROSS SIMPSON, *née* BELL, was born November 12, 1811. She was the daughter of a Glasgow advocate, and sister of the late Henry Glassford Bell, the author of several poems of great excellence. Her hymns for children appeared in various magazines about the time of their production.

Go when the morning shineth,

is a very pretty hymn, and gives a call to continued and earnest prayer. It first appeared in 1831 in *The Edinburgh Literary Journal*, of which her brother was at that time editor. She is believed to be the author of:—

Star of peace to wanderers weary.

It is a hymn for those at sea, and appeared in the Seaman's Devotional Assistant, New York, 1830. The hymn was at one time a great favourite with young people, and its presence in The Church Hymnary may give it a new lease of popularity. Mrs. Simpson died June 17, 1886.

MARTHA EVANS SHELLY, *née* JACKSON, is a native of Stockport, born in 1812. Her hymn:—

Lord, a little band and lowly,

is a good hymn, a general favourite, and worthily fills a place in all collections of children's hymns.

We take the following account of the origin of the hymn, given by Mrs. Shelly, from Curwen's Biographical Notes: 'At a Sunday-school meeting at Manchester the Rev. John Curwen one evening gave a lecture on singing. He sang a very pretty and simple tune, to which he said he had no suitable words, and wished that some one would write a hymn to it. I wrote these verses, and gave them to him after the close of the meeting.'

CHRISTIAN HENRY BATEMAN is a name well known in Scotland. For many years his compilations were used extensively. They were published by Messrs. Gall and Inglis, Edinburgh, and appeared in successive editions, each time enlarged, and were for many years the favourite hymnals for the young. Before 1881 they had gained a circulation of over six millions.

Mr. Bateman composed several original pieces, the most popular being:—

Come, children, join to sing.

He was born near Halifax, August 9, 1813, prepared for the Christian ministry in connexion with the Moravian Church, and eventually became a Congregational minister at Edinburgh and elsewhere. In 1869 he took orders in the Church of England, and filled several appointments in England till his death, which took place in 1889.

MARY ANN S. DECK, *née* GIBSON (born 1813), is the author of the hymn:—

There is a city bright;

a hymn in praise of the heavenly Jerusalem, with a prayer that Christ would prepare for entrance to it.

JEMIMA LUKE, *née* THOMPSON, was born at Islington, August 19, 1813. In 1843 Miss Thompson was married to Samuel Luke, a Congregational minister. She has published several works, but is best known by her hymn:—

I think, when I read that sweet story of old.

From an account which she has kindly sent of the origin of her popular hymn, we take the following: 'I went in the year 1841 to the normal infant school in Gray's Inn Road to obtain some knowledge of the system. Mary Moffat, afterwards Mrs. Livingstone, was there at the same time, and Sarah Roby, whom Mr. and Mrs. Moffat had rescued in infancy when buried alive, and had brought up with their own children.

'Among the marching pieces at Gray's Inn Road was a Greek air, the pathos of which took my fancy, and I searched Watts and Jane Taylor and several Sunday-school hymn-books for words to suit the measure, but in vain.

'Having been recalled home, I went one day on some missionary business to the little town of Wellington, five miles from Taunton, in a stage-coach. It was a beautiful spring morning, it was an hour's ride, and there was no other inside passenger. On the back of an old envelope I wrote in pencil the first two of the verses now so well known, in order to teach the tune to the village school supported by my stepmother, and which it was my province to visit. The third verse was added afterwards to make it a missionary hymn.'

Mrs. Luke resides at Newport, Isle of Wight, and to judge

by her handwriting, so steady and uniform, seems to be hale and well at her advanced age.

MARY LUNDIE DUNCAN is one of the most interesting characters in the whole range of hymn-writers. Young, beautiful, and accomplished, she lived long enough to be remembered for all time. Those who knew her best could detect in her a close resemblance in features and expression to the portrait of Madame Guyon. Like her prototype, she had this feature of character—a religiousness and devotion which sweetened the whole atmosphere of her surroundings. She was the daughter of the parish minister of Kelso, Robert Lundie, and was born at the manse there, April 26, 1814. She was married July 11, 1836, to William Wallace Duncan, minister of Cleish, Kinross-shire. In the end of December, 1839, she wrote and invited her brother to come and spend part of his Christmas holiday at Cleish, remarking at the same time that she had a cold which his presence would help to drive away. She became ill and got gradually worse till she died, January 5, 1840, at the early age of twenty-five.

Her hymns, which were composed for her own children and doubtless with no thought of publicity, are very tender and very beautiful. They first appeared at the end of that very delightful memoir penned by the loving hand of her own mother, which appeared in 1841, passing through many editions, and later, in 1842, in a separate booklet to the number of twenty-three.

Jesus, tender Shepherd, hear me,

is in many respects the best of her compositions. It is universally known all over Scotland, and many little ones use the first verse as an evening prayer.

JOHN CURWEN is well known in connexion with his efforts to develop and promote the tonic sol-fa method of teaching to sing. He was born at Heckmondwike, Yorkshire, November

14, 1817, and qualified for the ministry in connexion with the Congregational Church. He held several pastorates, but retired from the active work of the ministry in 1867, and established the publishing firm which is still concerned with the promotion of the sol-fa system. He aided in founding the Tonic Sol-fa Association in 1853.

Mr. Curwen compiled The Child's Own Hymn-book, 1846, which contained two hymns of his own composition. One of these:—

I'm a little pilgrim,

is very well known, and is found in all collections of hymns for children. This hymn, we are told in Curwen's Biographical Notes, had an altogether unromantic origin. 'A hymn with a similar first line had been inserted in a new edition of The Child's Own Hymn-book without the knowledge that it was copyright. At the last moment, when the index was stereotyped and the book was at press, Mr. Curwen discovered the authorship, and permission to use it was refused either for love or money by the owner of the copyright. As a way out of the difficulty he wrote this hymn, which now appears in almost every children's collection.' It was a very fortunate difficulty Mr. Curwen found himself in, and the result is more than satisfactory. He died May 25, 1880.

William Dickson was the author of another very popular hymn:—

Childhood's years are passing o'er us.

He was born at Edinburgh, July 24, 1817, and educated at the High School and University of his native city. Although busily engaged with business, he was a most active Christian worker. Every good cause found a ready helper and sympathizer in Mr. Dickson. For thirty years he edited *The Children's Record* of the Free Church of Scotland, and annually there appeared in that publication a New Year hymn from his own pen for the children. This he continued to do for forty-two years. No one of his compositions,

however, has attained the popularity of *Childhood's Years.* Mr. Dickson died in 1889.

WILLIAM MEYNELL WHITTEMORE (1820–94) was the author of:—

I want to be like Jesus,

a hymn of great simplicity and well suited to very young children. It finds a place in many hymnals.

JOHN LYTH was born at York, March 13, 1821. He studied for the ministry of the Wesleyan Church, and for forty years did active duty as a pastor. Dr. Lyth wrote a few original pieces which were published in 1843, A Selection of Religious Poetry. His most popular hymn, which has gained its place in our favour solely on the ground of its own merit, is:—

There is a better world, they say.

It was written for the anniversary of an infant school at Randwick, Gloucestershire, April 30, 1845. He died March 13, 1886.

SIR HENRY WILLIAMS BAKER, a considerable name in hymnody (page 210), was the author of the fine hymn:—

Lord Jesus, God and Man.

JENNETTE THRELFALL was born at Blackburn, Lancashire, March 24, 1821, and died November 30, 1880. Her life was a clouded one. She early lost both parents and found a home with relatives, carrying with her brightness and joy, despite her sorrow and suffering. These were due partly to accidents she met with, by which she was maimed and rendered an invalid for life. Miss Threlfall wrote some good sacred verse, but her hymns are her successful compositions. They first appeared in Woodsorrel; or, Leaves from a Retired Home, 1856; and later in Sunshine and Shadow.

Hosanna, loud hosanna,

is a very glad hymn, well written, and a great favourite, founded on the incident at the entrance of our Lord to Jerusalem before the Crucifixion.

When from Egypt's house of bondage

is less successful, but a good hymn.

RANDALL HUNTER BALLANTYNE (1821–61) is the author of:—

How loving is Jesus, who came from the sky,

a hymn in which the Gospel invitation is presented and urged.

JAMES DRUMMOND BURNS (page 223) has given us:—

Hushed was the evening hymn,

a hymn very pictorial, and attractive to the young mind. Few hymns for children have gained a more secure place in our hymnals.

WILLIAM WALSHAM HOW (page 201) wrote several good hymns for the young, none better than:—

Who is this so weak and helpless,

a Passion hymn, in which the sorrows of Christ are beautifully and pathetically told.

Come, praise your Lord and Saviour

is a good hymn of praise, arranged in The Church Hymnary to be sung by boys and girls alternately, verse by verse.

Lord, this day Thy children meet

is a hymn for Sunday services.

MRS. CECIL FRANCES ALEXANDER (page 240) was one of our most successful hymn-writers for children. She wrote many pieces, some of which are of great merit. She had the happy knack of presenting her thought in an attractive pictorial garb which never fails to arrest the youthful mind. One of her most successful compositions, and a great favourite, is:—

Once in royal David's city.

Another, which displays the same features, is that very pathetic hymn :—

There is a green hill far away.

It is worth while to point out the simplicity and purity of Mrs. Alexander's language, nowhere more strikingly displayed than in this hymn. It is beautiful Saxon in almost every word. Not less attractive are :—

All things bright and beautiful,

and

Day by day the little daisy.

Beyond the holy city wall

is a hymn on the Crucifixion, very realistic. To very little children there are few hymns better adapted than :—

Do no sinful action ;

the lessons are direct and plainly put.

We are but little children weak,

will rank with Mrs. Alexander's best work. Her hymns were collected and published in a small volume in 1848, Hymns for Little Children, and had a great run of popularity. Over a quarter of a million copies had been sold by 1868.

PHŒBE CARY (page 307), and not her sister Alice, as has been erroneously stated, wrote :—

A crown of glory bright

—a hymn of much beauty and simplicity. It is surprising that so few hymnals, comparatively, contain it.

ALBERT MIDLANE, another author of a universally popular hymn :—

There's a Friend for little children,

was born at Newport, Isle of Wight, January 25, 1825, three months after the death of his father. He had a very devout mother, and her son remembers her saying, when he

could hardly take in the meaning of the words, 'They told me when your dear father died that my child would be the Lord's gift to cheer and help me in my widowhood.' For fifty years he was able to prove the truth of the prediction. Mr. Midlane learned the trade of an ironmonger, and follows it still. But he does more. From the very earliest he has interested himself in Sunday-school work, and in his own locality is known as the poet-preacher of the 'Strict Brethren,' of which he is one, ministering regularly to a congregation of that sect.

He began early to write hymns; *God bless our Sunday-school*, which is in many hymnals, having been written when he was seventeen years of age. This first hymn was written in 1841 at the request of a friend who had begun the publication of a paper called *Good News for the Little Ones.* His famous hymn made its first appearance in the same paper in 1859. From the very first it attracted attention, and has grown in favour ever since, having a sure place in every hymnal for children.

Mr. Midlane is a voluminous writer of hymns on all subjects, and chiefly for children. He is a true friend to the children in that respect. The tone of his hymns is high, and there is manifest in them a loyalty to the Word of God. None of them, even the most popular, has much literary merit, though here and there we come across poetical thoughts very beautifully expressed. He has the double distinction of being the author of one of the most popular hymns in our language, and the most extensive composer for children.

At the age of seventy-four Mr. Midlane is still actively engaged in good work at Newport.

George Samuel Hodges was born at Walmer in 1827. He studied at Jesus College, Oxford, and was preferred to the vicarage of Stubbings, near Maidenhead. We are

indebted to him for several hymns; but the one by which he is best known is:—

Hosanna we sing, like the children dear

which has had considerable acceptance.

PRISCILLA JANE OWENS (born 1829) is the writer of the missionary hymn of some merit:—

We have heard a joyful sound.

SAMUEL COLLINGWOOD HAMERTON has given us:—

Waken, Christian children!

a Christmas carol of some merit. It appeared first in 1855, and is now included in several hymnals. He was born in 1833, and after studying at Oxford became the Incumbent of St. Paul's, Warwick, and died there in 1872.

JOHN ELLERTON (page 213) was also a writer for children, and we have several good hymns from his pen.

The hours of day are over;

is an evening hymn of thanksgiving. Originally the first line read, 'The hours of school are over.' The alteration was made in 1871 for Church Hymns.

More familiar and a better child's hymn is:—

Again the morn of gladness.

This hymn is written in Mr. Ellerton's best style, and is a good Sunday morning hymn.

THOMAS JOSEPH POTTER was born at Scarborough in 1827. He was educated at Cambridge, and thereafter took orders in the Roman Catholic Church. He composed a few original hymns, and made several translations. His productions are chiefly in the hymnals of his own Church.

Brightly gleams our banner,

is a hymn of rare excellence, and, wedded to stirring music, is sure to grow in favour. Mr. Potter died in Dublin, 1873.

PATTY CAROLINE DUNSTERVILLE (1831–87) wrote:—

The day is done: O God the Son,

a hymn of merit, included in several hymnals, notably in The Scottish Hymnal, Children's Hymn-book of the Society for the Propagation of Christian Knowledge, and Congregational Sunday School Hymnal.

FREDERIC WILLIAM FARRAR, Dean of Canterbury, was born at Bombay, August 7, 1831. He was educated at King William's College, Isle of Man; at King's College, London; and at Trinity College, Cambridge.

Dean Farrar is a preacher of rare eloquence, his language being of the choicest. As an author he has published many works, especially in the department of Church history. There may be named—The Life of Christ, The Early Days of Christianity, and The Life of St. Paul. But he has done very little in hymnody.

In the field with their flocks abiding,

is one of several carols which he has written, and the best of them all. It was written for the boys at Harrow School when he was assistant master there.

THOMAS ALFRED STOWELL was born at Salford, July 15, 1831. He was a student of Queen's College, Oxford, and eventually became, in succession to his father, Rector of Christ Church, Salford. In 1879 he was appointed an Honorary Canon of Manchester Cathedral. His hymns are principally for children, and one of the best of them is:—

My Saviour, be Thou near me

—an evening hymn of much beauty, which is fast finding its way into permanent hymnals.

BENJAMIN RUSSELL HANBY (1833–67) has given us the attractive Christmas hymn:—

Who is He, in yonder stall,

which finds a place in many hymnals. It commends itself by its picturesqueness and simplicity, and is a great favourite with young people.

EMILY ELIZABETH STEELE ELLIOTT was a hymn-writer of much merit. She was born at Brighton in 1835. She contributed several pieces to the *Church Missionary Juvenile Instructor*, of which she was the editor for six years. In 1873 she published Chimes of Consecration, and in 1880 Chimes for Daily Service.

The hymns by which she is best known in Scotland are:—

There came a little Child to earth,

which has a place in all the best hymnals, and is a good Christmas hymn; and

Thou didst leave Thy throne,

another excellent Christmas hymn. Picturesque and attractive, it is a great favourite, and vies with the other in popularity. Miss Elliott died in 1897.

THOMAS BENSON POLLOCK (page 217), who has written so many litanies, was the author of:—

Jesus, from Thy throne on high,

which is also in litany form.

FRANCES RIDLEY HAVERGAL (page 244) wrote one of the finest children's hymns we possess:—

Golden harps are sounding.

This Ascension hymn was composed by the gifted writer in 1871. It was written leaning against a wall, and in an incredibly short time. We are bound to say that there are few better children's hymns in our language.

God of heaven, hear our singing;

is a very bright hymn, and contains a prayer for the spread of Christ's kingdom.

Jesus, blessèd Saviour,

is another glad hymn, brimful of praise.

All our sinful words and ways,

is a highly commendable hymn, in litany style, by L. F. It finds a place in Mrs. Brock's Children's Hymn-book, 1881, and is understood to have been that lady's own composition. It is also in The Home and School Hymnal, 1892.

WILLIAM H. PARKER was born March 4, 1845, at Nottingham. He is the author of several hymns.

Holy Spirit, hear us;

is in many respects his best composition.

ANNIE MATHESON, the daughter of a Congregational minister, was born at Blackheath in 1853. She early began to write verses. When thirteen years of age she wrote the hymn, *Jesus, the children are calling*, which appeared in *Good Words* as a child's hymn.

Dear Master, what can children do?

is a good hymn expressive of Christian service.

SABINE BARING-GOULD (page 217) is the author of that very fine evening hymn:—

Now the day is over,

beautiful in thought, and simple in expression.

MRS. E. SHEPCOTE is the author of:—

Jesus, holy, undefiled.

Her husband, E. E. Shepcote, was for some time a clergyman of the Church of England, but he and his wife eventually joined the Church of Rome.

SARAH BETTS RHODES, *née* BRADSHAW, of Sheffield, is the author of the hymn:—

God, who made the earth.

She also composed the tune usually sung to it. It first appeared in 1870.

ANONYMOUS.

A few anonymous hymns remain to be noticed, some of which are noteworthy.

The wise may bring their learning,

has a good deal to commend it. The lesson it contains is a useful one for our children to learn,—that the youngest and the least well-equipped can be of service to Christ in His kingdom.

We 'll bring the little duties
We have to do each day;
. . . . . .
And better are these treasures
To offer to our King
Than richest gifts without them;
Yet these a child may bring.

This hymn has secured for itself considerable recognition, and is found in many modern hymnals. Another of the same class is:—

The fields are all white.

The lesson is the same, but the duties have a deeper Christian complexion:—

We 'll work by our prayers,
By the offerings we bring,
By small self-denials.

And yet another:—

O what can little hands do.

These hymns have their important lessons very simply expressed, and are far removed from the namby-pamby stuff which so many think good material for children's worship.

Whither, pilgrims, are you going,

is a hymn with a good record, and we are glad to find it in The Church Hymnary. The Christian pilgrimage and its destination are very truly and effectively set forth in this hymn, and the language is quite simple enough for the youngest to understand.

The darkness now is over,

is a very good morning hymn. It appears in collections with the initials E. T.

'Follow Me,' the Master said;
Jesus, high in glory,

and

are both good hymns. The latter has a considerable reputation, and is found in most hymnals. It was originally taken from The Sabbath School Harmonist, 1847.

Little children, praise the Saviour,

is a very pretty hymn, and has many of the attractions of a good child's hymn. From the 'Notes' appended to the large-type edition of the Church Hymnary, we get all the information available regarding it—'As in the Juvenile Harmonist, published by the Sunday School Union in 1837 or 1838 (the book is undated); here apparently the hymn was first printed, but efforts to ascertain the authorship have been unsuccessful.'

Little children, wake and listen!

is a very good Christmas hymn, but it will hardly take its place with the many excellent Christmas hymns which we have. It appeared in Williamson's Children's Manual, 1876.

Blessèd Jesus, high in glory,
Joy bells are sounding sweetly,

and

are hymns of little merit. The latter is one of a class which does no credit to any hymnal. It is full of meaningless phrases.

Perfection is not to be expected in any compilation of hymns, but approximation to that ideal should be aimed at. We are bound to say that, with the exception of a very few pieces, the hymns of the children's section are of a remarkably good quality. Where there is a straining after simplicity, and a use of maudlin phrases and hackneyed *goodyisms*, there should be nothing but condign condemnation meted out. The hymns of this section are remarkably free from such objectionable and noxious elements.

XIII

AMERICAN HYMNS

XIII

AMERICAN hymnody is yet in its infancy, but we predict for it a great future. When we consider the variety of characteristics which mark our kinsfolk in the West, and the bright buoyant spirit with which they are gifted; when we remember under what different conditions, ecclesiastically, socially, and politically, those characteristics have been formed; when we view the vast territory they inhabit: its scenery so varied, and on so magnificent a scale; and when we realize that the start made in literature, and which augurs so well, was made but recently, we cannot but believe that in that department of letters in which the soul finds truest and fullest expression, the poetical and lyrical, that great people shall yet secure for themselves a place of honour.

Like ourselves, the Americans began to praise God in the sanctuary from a metrical version of the Psalter. When the early settlers had gathered themselves into communities the worship of God in public was speedily requested. In 1620 the Pilgrim Fathers landed at Plymouth. In 1638 we find they had thirty ministers, and it was in the year following that they set about providing themselves with a praise-book.

Here is an account of the production of the Bay Psalm Book, the first version in use in New England, taken from the Magnalia of Dr. Cotton Mather: 'About the year 1639,

the New English reformers, considering that their Churches enjoyed the other ordinances of heaven in their spiritual purity, were willing that "the Singing of Psalms" should be restored among them into a share of that purity. Though they blessed God for the religious endeavours of them who translated the Psalms into the meetre usually annexed at the end of the Bible, yet they beheld in the translation so many detractions from, additions to, and variations of, not only the text, but the very sense of the Psalmist, that it was an offense unto them. Resolving then upon a new translation, the chief divines in the country took each of them a portion to be translated: among whom were Mr. Welds, and Mr. Eliot of Roxburg, and Mr. Mather of Dorchester. . . . The Psalms thus turned into meetre were printed at Cambridge, in the year 1640. But afterwards it was thought that a little more of art was to be employed upon them; and for that cause they were committed unto Mr. Dunster, who revised and refined this translation; and (with some assistance from Mr. Richard Lyon, who being sent over by Sir Henry Mildmay as an attendant unto his son, then a student at Harvard College, now resided in Mr. Dunster's house) he brought it into the condition wherein our Churches have since used it. Now though I heartily join with those gentlemen who wish that the poetry thereof were mended, yet I must confess that the Psalms have never yet seen a translation that I know of nearer to the Hebrew original; and I am willing to receive the excuse which our translators themselves do offer us when they say: "If the verses are not always so elegant as some desire or expect, let them consider that God's altar needs not our polishings; we have respected rather a plain translation than to smooth our verses with the sweetness of any paraphrase."'

This version in due course made room for that of Tate and Brady. But not till 1789, when that version was issued

with twenty-seven hymns appended, do we find hymns used in America: and then they were used by the Protestant Episcopalians. When hymns came to be used they were for the most part the productions of English hymn-writers—Isaac Watts and others. So far as we have been able to ascertain, the earliest American hymn-writer was Dr. Mather Byles, who was born in 1706; and he wrote but few hymns, none of which are in use in this country.

From the beginning of this century American hymn-writers have rapidly increased in number, and their productions show those characteristics which we should have expected to find in them. There is vivacity; a degree of freedom of expression which we have not yet acquired, and possibly never shall; an entire absence of dogma; a warmth of expression which we associate with Charles Wesley; and withal a beauty of diction which constitutes many of their productions chaste and attractive.

It is very remarkable, considering the youthfulness of American literature, that there are somewhere about 300 of their hymns of the better sort in use in this country. They are not so well known as is another class of hymns which we more readily associate with America, viz. revival hymns. These do their work and disappear. They are ephemeral: they have none of the qualities which constitute a hymn that lasts. But the hymns to which we refer are of a thoroughly acceptable sort—substantial, dignified. They are simply rushing into prominence, and the time is not far distant when our compilers must experience an embarrassment of riches which they have not yet experienced, even in the midst of the wealth of hymn literature which is our present possession.

It should not be overlooked that if we do not mend our ways in one particular, our hymnody must in the future take an inferior place, in point of quality, to that of America: and for this reason, that while our poets of repute

seldom give attention to hymn-writing—should we not rather say never give it?—in America there has not been a poet of the first order who has not honoured himself in that department. Longfellow, Whittier, Holmes, Emerson, Lowell, Bryant, and others, poets of the first rank, have all been hymn-writers. Our poets and our hymn-writers are two different classes: in America they are one and the same. Our poets have all failed when they tried hymn-writing, American poets have all succeeded.

Not only in original compositions are the Americans distinguishing themselves, they are also making their mark as translators. Such men as Bishop Coxe, Ray Palmer, and Philip Schaff (if we may call him an American), and others, have done noble service. In The Church Hymnary we have a specimen of what Ray Palmer could do in a translation of the *Veni, Sancte Spiritus.*

Hymn-writers born prior to 1800.

Prior to 1800 hymn-writers in America were few. Eight of their number are represented in The Church Hymnary.

Samuel Davies, a minister of the Presbyterian Church in Virginia, was born at Newcastle, Delaware, November 3, 1724; licensed to preach the Gospel in 1745, and ordained 1747. He had the honour to succeed Jonathan Edwards in the Presidency of Princetown College. To that position he was raised in 1759, but only occupied it for two years. He died February 4, 1761.

Dr. Davies was a man of great ability: a man of affairs as well as an author. His hymns might be styled weighty, and in that particular are unlike American hymns generally. For that reason they have never been popular. Very few are in common use in America or Great Britain.

Great God of wonders! all Thy ways

is an excellent hymn on the pardoning grace of God, and is a good sample of Dr. Davies' work.

TIMOTHY DWIGHT was born at Northampton, Mass., May 14, 1752. He was educated at Yale College, and became a tutor there. After acting for some time as a chaplain in the Revolutionary Army, he filled the pastorate of a Congregational Church at Fairfield, Connecticut.

In 1795 he was appointed President of Yale College. There he delivered his lectures on theology, which have been published, and are known in this country as Dwight's System of Theology. At the request of the General Association of Connecticut he undertook to revise and complete Watts' version of the Psalms. This task he accomplished; and to the volume he added several hymns, a few of which were from his own pen. Very few of Dr. Dwight's hymns, which are all Psalm versions, are in common use.

I love Thy kingdom, Lord,

is the best known of all his compositions, and is found in a few hymnals in this country. It is a version of Psalm 137, and in the original text contains eight stanzas of four lines. He died at Newhaven, Connecticut, January 11, 1817.

THOMAS HASTINGS devoted his life to the advancement of sacred music. He was born at Washington, Connecticut, October 15, 1784. With his parents he bore the hardships of a pioneer's life, and with a degree of perseverance creditable to him overcame many difficulties and achieved the purpose of his life. He was from the very earliest passionately fond of music. When quite young he set himself to master the theory. This he soon accomplished, and having equipped himself by all means in his power, eventually secured work as a teacher of music. In 1818 he first gave his attention to sacred music, and became leader of praise in several congregations successively. Having removed his residence to New York City, he undertook the conduct of the praise in Broome Street Presbyterian Church; and from

the beginning of his residence in that city (1832) to his death, he gave all his time and energy to the culture of sacred music. He died May 15, 1872.

Dr. Hastings (he was a Doctor of Music) was a hymn-writer of fair merit, none of his compositions rising to excellence. Music was his chief delight, and hymn-writing was a secondary matter. His hymns are full of earnestness, many of them being Gospel calls to the careless.

Return, O wanderer, to thy home,

was suggested to him by the closing words of a sermon to which he had been listening.

To-day the Saviour calls:

was written from a sketch which was supplied to him by Dr. Samuel Francis Smith, a minister of the Baptist Church, and an extensive hymn-writer, whose hymns are largely in common use in America. Dr. Smith was born at Boston, October 21, 1808, and died in 1895.

John Pierpont was born at Lichfield, Connecticut, April 6, 1785. He was a student of Yale College, and after graduating studied law, but found the profession distasteful and went into business as a dry goods merchant. By-and-by he prepared for the ministry, and in 1819 became pastor of Hollis Street Unitarian Church, Boston. In 1861 he did duty as chaplain to a regiment in the war of the Rebellion.

Mr. Pierpont was a man of culture and literary taste, and has left several poems of much value. One poem on the Lord's Supper—it lacks some of the characteristics of a hymn—we cannot refrain from giving in full, it is so realistic, and so unlike the usual style of such hymns:—

The winds are hushed; the peaceful moon
  Looks down on Zion's hill;
The city sleeps; 'tis night's calm noon,
  And all the streets are still.

Save when, along the shaded walks,
  We hear the watchman's call,
Or the guard's footsteps, as he stalks
  In moonlight on the wall.

How soft, how holy is this light!
  And hark! a mournful song,
As gentle as those dews of night,
  Floats on the air along.

Affection's wish, devotion's prayer,
  Are in that holy strain;
'Tis resignation, not despair,
  'Tis triumph, though 'tis pain.

'Tis Jesus and His faithful few
  That pour that hymn of love;
O God! may we the song renew,
  Around Thy board above!

His hymn:—

O Thou to whom in ancient time

is a noble hymn, and perhaps the first really good American hymn. It was written for the opening of the Congregational Church in Barton Square, Salem, Massachusetts, 1824. Mr. Pierpont died at Medford, August 27, 1866.

William Cullen Bryant, the son of Dr. Peter Bryant, was born November 3, 1794, at Cummington, Mass. He early gave evidence of the poetic gift, and when ten years of age contributed verses to the *Hampshire Gazette*. After studying law, and practising for some time, he gave himself to journalism, and became editor of the *New York Review*. He died at Long Island, near New York, June 12, 1878.

Mr. Bryant was a poet of great repute, is justly esteemed in America, and is well known and highly appreciated in this country. He was a man of a religious spirit, and he devoted his gift in great part to the cause of religion. His hymns are many, and are all compositions of high excellence. Three of his pieces find a place in The Church Hymnary.

Thou whose unmeasured temple stands

is a hymn for church dedication, and was written in 1835 for the dedication of a church in Prince Street, New York. The first line is sometimes made to read, 'O Thou whose own vast temple stands.'

O North, with all thy vales of green,

is a very stately missionary hymn. Another good missionary hymn:—

Look from the sphere of endless day,

was written in 1840, for the anniversary of a missionary society.

WILLIAM AUGUSTUS MÜHLENBERG was born at Philadelphia, September 16, 1796. He was of German descent. His grandfather, Henry Melchior Mühlenberg, was the founder of the Lutheran Church in America. He was a student of the University of Pennsylvania, where he qualified for the ministry. He was ordained in 1820, and became successively Rector of St. James' Church, Lancaster, Pa., Principal of St. Paul's College, and Rector of the Church of the Holy Communion, New York City. Towards the close of his life he took charge of St. Luke's Hospital, which he had founded. He died in New York, April 6, 1877.

He was a man of great modesty. He voted against the inclusion of one of his own hymns in the Episcopal Hymnal, although no one in the committee knew that it was his.

Saviour, who Thy flock art feeding

is a very tender baptismal hymn, and it is the production by which he is best known in this country.

WILLIAM BULLOCK (1798–1874) was a missionary of the Society for the Propagation of the Gospel. He was at one time Dean of Halifax, Nova Scotia.

We love the place, O God,

is a revised form of a hymn which appeared in his Songs

of the Church, 1854. The revision was made by Sir H. W. Baker.

George Washington Doane was born at Trenton, New Jersey, May 27, 1799. He was educated at the Union College, Schenectady, New York. After ordination he became assistant in Trinity parish, New York City; and in 1825 was appointed Professor of Belles Lettres in Trinity College, Hartford. He became Bishop of New Jersey in 1832, and died at Burlington, April 27, 1859.

Thou art the Way: to Thee alone

is a hymn which has gained considerable acceptance in this country.

Nineteenth Century.

Now we find ourselves confronted by quite a galaxy of hymn-writers, many of them men of conspicuous ability in various departments, and as hymn-writers men of poetic genius in not a few instances. Twenty-five find a place in The Church Hymnary, exclusive of writers of children's hymns.

George Washington Bethune, an eminent minister of the Dutch Reformed Church, was born in New York City, March 18, 1805. His father was a native of Dingwall, Scotland, and a man of devoted Christian life, who with his wife gave their son a careful training, both from the Word of God and by Christian example. He studied at Dickinson College, Carlisle, Pa., and at Princeton; and was licensed to preach the Gospel, July 11, 1826. He was settled as pastor of the Dutch congregation at Rhinebeck, New York; and, after occupying several other pastorates, was settled in New York City as minister of Twenty-one Street Church. In 1861, on account of failing health, he went to Italy, and died at Florence, April 27, 1862. He was a faithful pastor, and possessed the hymnic faculty.

His compositions are few, and some of them have found acceptance. Besides original compositions he executed a rendering of the Greek hymn Φῶς ἱλαρὸν ἁγίας δόξης. He is represented in The Church Hymnary by a translation of Dr. César Malan's hymn, *Non, ce n'est pas mourir*:—

It is not death to die.

Dr. Henri Abraham César Malan was born at Geneva, Switzerland, July 7, 1787, and died May 14, 1864. He is interesting to us on account of his connexion with the gifted author of *Just as I am* (page 150), and for this other reason, that he and Theodor Monod are the sole modern French hymn-writers represented in The Church Hymnary.

John Greenleaf Whittier, the Quaker poet of America, was born near Haverhill, Mass., December 17, 1807. He got his early education at a village school. His father was a farmer, and Whittier worked on the farm till he had reached the age of twenty. Meanwhile his verses had found a corner in a local newspaper, the editor of which induced his father to give young Whittier a better education. Thereupon he was sent to the Academy of Haverhill, and while there supported himself by working as a shoemaker. Thereafter he went into journalism. His poems, in seven volumes, were published simultaneously in Boston and London (printed in America) in 1889, three years before his death. In the end of last year (1898) the only complete edition of Whittier's works ever printed in this country was issued by the Oxford University Press, under the editorship of W. Garrett Horder.

It is interesting to us to know that his muse was first inspired by reading the poems of Robert Burns, a copy of which had been left at his father's house by a pedlar.

Whittier did yeoman service in the anti-slavery crusade, both as a journalist and as a poet.

Like other American poets, he was a hymn-writer. Many

of his compositions find a place in the hymnals of American Churches, and not a few are in common use in this country.

Four of his hymns enrich The Church Hymnary. These are:—

We may not climb the heavenly steeps,

O Lord and Master of us all,

both centos from the poem entitled 'Our Master,' from which altogether six centos have been taken—it is needless to say that the poetic element is prominent in these hymns, and that they rank with the foremost American hymns;

When on my day of life the night is falling,

a hymn for the close of life, and a composition of rare beauty—it is included in his volume, The Bay of Seven Islands, 1883; and

Dear Lord and Father of mankind,

taken from his poem, 'The Brewing of Soma,' a hymn of tender beauty.

These hymns have received but scanty recognition in this country up to the present, but are sure to win their way into the regard of our people. They are worthy of it. Of course, Whittier is only now becoming known in this country; and it may be that no time has been lost by hymnal compilers in appropriating his work. In America his hymns are coming largely into common use. He died September 7, 1892.

SARAH ELIZABETH MILES, daughter of Nathanael W. Appleton, was born at Boston, March 28, 1807. She wrote a few hymns; one of which has found very general acceptance, having found a place in all good hymnals in America and in this country:—

Thou who didst stoop below.

It first appeared in the *Christian Examiner* in 1827, when she was twenty years of age. It is her best hymn, and very

good work indeed for such a young writer. She died in 1877.

RAY PALMER is the foremost American hymn-writer of the century. He was born at Little Compton, Rhode Island, November 12, 1808. He studied at Yale College, and qualified for the ministry of the Congregational Church; and was ordained to his first charge, Bath, Maine, in 1835, remaining there for fifteen years. From Bath he went to Albany, where he ministered for another term of fifteen years; and in 1860 was appointed Secretary of the American Congregational Union. He held that position till 1878, when he retired and made his home at Newark, New Jersey, where he led an active life, though seventy years of age. His pen was busy to the last. He was a preacher of great power, and his services were in constant requisition.

But it is as a hymn-writer that Dr. Palmer must live. Ray Palmer is the hymn-writer of America, as truly as Bryant is the poet. Hymn-writers do well to make his work their model, for his standard was high. The poetic and hymnic elements are alike present in his work.

The compilers of The Church Hymnary have wisely drawn largely upon his work, for every composition from the pen of Dr. Palmer is an additional adornment to a hymnal.

He died at the ripe age of seventy-nine years, at Newark, March 29, 1887.

Take me, O my Father, take me!

is a hymn of great beauty, expressive of the surrender of a soul to God.

Even more beautiful, and much more widely known, is:—

My faith looks up to Thee.

This hymn was written by the author at the age of twenty-two, when fresh from college. He said of it that he wrote what he felt and with much emotion, ending the last line

with tears. No wonder the hymn has been so greatly blessed!

Jesus, these eyes have never seen

is a hymn of unsurpassed beauty and tenderness. We cannot forget that it was the favourite hymn of the late Principal Brown, of Aberdeen. It is full of the poetic spirit, its emotion is overpowering, and the expression is chaste.

Dr. Palmer was an accomplished translator from the Latin. His translation of the cento, *Jesu, Dulcedo cordium*, is one of the best renderings from the Latin:—

Jesus, Thou Joy of loving hearts.

So also is his rendering of the *Veni, Sancte Spiritus*:—

Come, Holy Ghost, in love.

Ray Palmer deserves a place beside the most accomplished English-speaking hymn-writers.

Oliver Wendell Holmes. It is not a little interesting to find the author of the Breakfast Table Talks among hymn-writers, as showing that all gifts, and qualifications of mind and heart, can be brought into use for the adornment of the temple of praise. We admire his wit and bright fancy, we enjoy his keen satire, and the rough treatment he measures out to all bigotries and superstitions: but somehow we should not have expected to find him in the company of the hymn-writers, had we not known him to be there. He was not only a writer of hymns, but he excelled in the art, and our only regret is that he did not write more.

He was born at Cambridge, Mass., August 29, 1809, his father being at that time minister of the first Congregational Church of that place. He got his early education at Phillips Academy, Andover, and at Harvard College, where he graduated in 1829. After studying law for a short time, he left it and devoted himself to the study of medicine. He studied in Europe, as well as in America, and qualified at Harvard College in 1836. Two years later he was appointed

Professor of Anatomy and Physiology at Dartmouth, a position he held till 1847, when he received an invitation to occupy a similar position at Harvard College, which he accepted and held till 1882.

From the very earliest he devoted all his spare time to literature. His first poem was published in 1830; and in 1857 The Autocrat of the Breakfast Table appeared in the pages of the *Atlantic Monthly*. In the same monthly The Professor appeared in 1860, and The Poet in 1873. The poems and hymns which bespangle the pages of these works are collected, and (with others) have appeared in book form.

The few hymns he wrote are full of tenderness and poetic spirit.

Thou gracious God, whose mercy lends

has not hitherto appeared in any Church hymnal in this country with the exception of The Home and School Hymnal. It was written for an annual meeting of his college class, and the first line in the original text reads 'Thou gracious *Power*.' When The Home and School Hymnal was compiled, Dr. Holmes allowed the alteration. It is a good hymn for anniversaries, and should speedily secure a place for itself in our esteem. Dr. Holmes died at Boston, October 7, 1894.

Edmund Hamilton Sears was the author of the two very fine Christmas hymns, one of which ranks with the first Christmas hymns in our language:—

It came upon the midnight clear,

and is in every particular a thoroughly good hymn. No one can read it without being benefited, and to sing it with spirit and understanding to Sullivan's fine tune *Noel*, is to enjoy a feast. How full of Christian hope, and how beautifully expressed, is the last stanza!—

For, lo! the days are hastening on,
By prophet bards foretold,
When with the ever-circling years
Comes round the age of gold,

When peace shall over all the earth
Its ancient splendours fling,
And the whole world give back the song
Which now the angels sing.

Mr. Sears was born at Sandisfield, Berkshire Co., Mass., April 6, 1810. He studied at Union College in 1834, and at Cambridge Divinity School in 1837. The year following he became minister of the first Unitarian Church, Wayland. In 1865 he removed to Weston, near Concord; and died there, January 14, 1876.

William Henry Burleigh was a hymn-writer of considerable note; and he is unique in this particular, that he has more admirers in this country than in America. He was born at Woodstock, Connecticut, February 2, 1812. He revealed the poetic gift from his earliest years, and wrote much during the anti-slavery movement. In due time he devoted himself to journalistic work, and was ever ready with his pen to aid a good cause. In 1853 he was appointed harbour-master at New York; and later, port warden. He died at Brooklyn, March 18, 1871.

His hymn:—

Lead us, O Father, in the paths of peace:

is a prayer for guidance, but it has found little acceptance hitherto.

Charles William Everest was the author of one of our best known American hymns:—

'Take up thy cross,' the Saviour said.

He was born at East Windsor, Connecticut, May 27, 1814. His first intention was to devote his life to journalism; but changing his mind, he prepared for orders in the Episcopal Church. He studied at Trinity College, Hartford, and was ordained in 1842. In the same year he became Rector of Hampden, near New Haven, Connecticut, where he

continued for thirty-one years. He died at Waterbury, Connecticut, January 11, 1877.

Visions of Death and Other Poems was published in 1833, and from that volume this hymn is taken. It has been tinkered a good deal. The original text is as follows, and readers can judge for themselves if it is improved by the alterations or not:—

I.

'Take up thy cross,' the Saviour said,
'If thou wouldst My disciple be;
Take up thy cross with willing heart,
And humbly follow after Me.'

II.

Take up thy cross; let not its weight
Fill thy weak soul with vain alarm;
His strength shall bear thy spirit up,
And brace thy heart, and nerve thy arm.

III.

Take up thy cross, nor heed the shame,
And let thy foolish pride be still;
The Lord refused not e'en to die
Upon a cross on Calvary's hill.

IV.

Take up thy cross, then, in His strength,
And calmly sin's wild deluge brave;
'T will guide thee to a better home,
And point to glory o'er the grave.

V.

Take up thy cross, and follow on,
Nor think till death to lay it down;
For only he who bears the cross
May hope to wear the glorious crown.

DANIEL MARCH is the author of:—

Hark! the voice of Jesus crying.

A correspondent kindly sends the following:—'In 1867 I was the guest of George H. Stewart, of Philadelphia, the famous Christian philanthropist, and president of the

Christian Commission which supplied the means of grace to the American soldiers during the civil war. He was chairman, he told me, of a meeting at Washington in aid of the Commission; and he gave out what is No. 433 in The Church Hymnary—*Hark! the voice of Jesus crying.* He showed me a piece of crumpled paper which Abraham Lincoln, who was present, handed to him. On it was a request to sing that hymn again. It was sung again. This fact led the Americans to regard that hymn as Lincoln's favourite, and identify it with the work of Christ in the army. It thus became exceptionally popular in America.' The author is an American Congregational minister, and was born July 21, 1816.

EDMUND TURNEY was born at Weston, Connecticut, May 6, 1816. He prepared for the Baptist ministry at Madison University, New York; and did duty as pastor to several congregations successively. In 1850 he was appointed Professor of Biblical Criticism at Madison University. He died at Washington, Columbia, September 28, 1872. He published two volumes of his hymns, but few of his productions are in common use. The first two stanzas of:—

I will go in the strength of the Lord

are his composition. The writer of the third stanza is unknown. It is a hymn of very ordinary merit, and has no place in any other standard British hymnals; nor, in this hymn-making age, is it ever likely to have.

GEORGE DUFFIELD, the author of:—

Stand up! stand up for Jesus!

was born at Carlisle, Pennsylvania, September 12, 1818. He studied at Yale College, and at Union Theological Seminary, New York, and qualified for the ministry of the Presbyterian Church. His first charge was at Brooklyn, where he remained for seven years. In 1847 he removed to Bloom-

field, New Jersey, where he ministered for four years. Called to Philadelphia in 1852, he spent ten years in that city. For the remaining years of his life he was an active pastor in the west.

Mr. Duffield wrote a few hymns, some of which are in common use in America. But it is by *Stand up! stand up for Jesus!* that he is known all over the English-speaking world.

The hymn has an affecting history. It was suggested to the writer by the dying message of Dudley A. Tyng, the faithful minister of Epiphany Church, Philadelphia, to the Young Men's Christian Association and others, during the great revival of 1858. On the Sunday before his death he had preached to 5,000 men, of which number 1,000, it was said, were awakened to religious inquiry. The text he took was Exod. x. 11. On the Wednesday following he went to his barn, where a mule was at work on a horse-power shelling corn. He was patting the animal on the neck, when the sleeve of his silk study gown was caught by the wheels, and his arm was torn out by the socket. He died a few hours thereafter, sending his message, 'Tell them to stand up for Jesus.' Mr. Duffield preached his funeral sermon, and delivered the message. Later, he composed the hymn. Reference is made in the third verse to Mr. Tyng's last text. The original hymn contains six stanzas—two more than are usually printed in hymnals. The two omitted in The Church Hymnary are:—

II.

Stand up! stand up for Jesus!
The solemn watchword hear;
If while ye sleep He suffers[1],
Away with shame and fear.
Where'er ye meet with evil,
Within you, or without,
Charge for the God of battles,
And put the foe to rout.

[1] Matt. xxvi. 36–46.

V.

Stand up! stand up for Jesus!
  Each soldier to his post;
Close up the broken column
  And shout through all the host!
Make good the loss so heavy,
  In those that still remain,
And prove to all around you,
  That death itself is gain.

Mr. Duffield died in 1888.

ARTHUR CLEVELAND COXE, Bishop of Western New York, the son of an eminent Presbyterian minister, was born at Mendham, New Jersey, May 10, 1818. He studied at the University of New York, and at the General Theological Seminary (Episcopalian). After ordination he filled several charges; and in 1863 became Rector of Calvary Church, New York City. He was elevated to the episcopate in 1865, and resided thereafter at Buffalo. His writings were various, scholarly and cultured; and he was a poet of mark.

His hymns are found in the hymnals of all Churches save his own, for which his great modesty was responsible. He happened to be a member of the hymnal committee, and steadfastly refused to allow his hymns to be voted upon.

Saviour, sprinkle many nations,

is a very fine missionary hymn. The second stanza is specially noteworthy. It was 'begun on Good Friday, 1850, and completed in 1851, in the grounds of Magdalen College, Oxford; first published in England, by Rev. E. Hawkins, that year.' Bishop Coxe died in 1896.

ELIZABETH PRENTISS was the daughter of Dr. Edward Payson, and was born at Portland, Maine, October 26, 1818. In 1845 she was married to George L. Prentiss, Professor of Homiletics and Church Government in Union Theological Seminary, New York.

Besides compiling several hymnals, Mrs. Prentiss was

a popular writer of stories. Stepping Heavenward had a great sale in America; over 70,000 copies were sold. It had also a large sale in this country.

More love to Thee, O Christ,

is a good hymn of its type, and has a place in many hymnals. It first appeared in leaflet form in 1869. She died at Dorset, Vermont, August 13, 1878.

SAMUEL LONGFELLOW, a brother of the poet, H. W. Longfellow, was born at Portland, Maine, June 18, 1819. After studying at Harvard College, and at the Divinity School, Cambridge, he became a minister of the Unitarian Church. His first charge was at Fall River, where he was settled in 1848. After five years he was called to the second Unitarian Church, Brooklyn, New York; and in 1860 to Germanstown, Pennsylvania: this charge he resigned in 1882.

In 1846 he edited A Book of Hymns for Public and Private Devotion. He published Vespers in 1859; and Hymns of the Spirit in 1864. To these collections he contributed several hymns of his own composition.

The summer days are come again;

is a good hymn for the season which it extols.

Again, as evening's shadow falls,

is an appropriate hymn for evening service. Mr. Longfellow died in 1892.

FRANCES JANE VAN ALSTYNE (page 314) is a most voluminous writer of children's hymns, having written about 3,000 Sunday-school pieces. She was born at South East, New York, March 24, 1823. Six weeks after birth she lost her eyesight. When twelve years of age she was admitted to the New York Institute for the Blind; and, qualifying as a teacher, she taught the blind there till 1858. In that year she married Alexander van Alstyne, a musician, and also blind.

Two hymns from her pen find a place in The Church Hymnary:—

Jesus, Saviour, hear my call,

a simple hymn of consecration;
and

Rescue the perishing,

which is in no sense of the word a hymn. It is often sung at mission meetings.

PHŒBE CARY was born in the Miami Valley, near Cincinatti, September 4, 1824. Her elder sister, Alice, to whom she was fondly attached, was the more accomplished writer of verses; but Phœbe wrote a few good hymns, which were published with other poems in Poems of Faith, Hope, and Love, 1868.

In 1852 the sisters went to reside in New York, where they supported themselves with literary work. Phœbe Cary died at Newport, July 31, 1871, six months after her sister. The very attractive hymn:—

One sweetly solemn thought

became widely known in this country, as many others did, after the visit of Messrs. Moody and Sankey in 1874.

A story associated with this hymn, and given by Mr. Duffield in his English Hymns, is worth repeating, as showing the power for good which one of the simplest hymns, even, may be. 'In Macao, China, not far from Hong-Kong, the principal occupation of the inhabitants is gaming. Here, on a certain occasion, a traveller found a company of gamblers, in the back room on the upper floor of an hotel. At the table nearest him there was an American about twenty-five years old, playing with an old man. They had been betting and drinking. While the greyhaired man was shuffling the cards for a "new deal," the young man, in a swaggering careless way, sang to a very pathetic tune a verse of Phœbe Cary's beautiful hymn,

One sweetly solemn thought. Hearing the singing, several gamblers looked up in surprise. The old man who was dealing the cards put on a look of melancholy, stopped for a moment, gazed steadfastly at his partner in the game, and dashed the pack upon the floor under the table. Then said he, "Where did you learn that tune?" The young man pretended not to know that he had been singing. "Well, no matter," said the old man, "I've played my last game, and that's the end of it. The cards may lie there till doomsday, and I'll never pick them up." The old man having won money from the young man, about one hundred dollars, took it out of his pocket; and handing it to the latter said, "Here, Harry, is your money: take it, and do good with it; I shall with mine." As the traveller followed them downstairs, he heard them conversing by the doorway, and overheard enough to know that the older man was saying something about the song which the young man had sung.'

JEREMIAH EAMES RANKIN. An account of Dr. Rankin's well-known composition:—

God be with you till we meet again,

comes best from his own pen. 'It was written as a Christian good-bye, and first sung in the first Congregational Church of which I was minister for fifteen years. We had Gospel meetings on Sunday nights, and our music was intentionally of the popular kind. I wrote the first stanza, and sent it to two gentlemen for music. The music which seemed to me best suited to the words was written by T. G. Tomer, teacher of public schools in New Jersey, at one time on the staff of General O. O. Howard. After receiving the music (which was revised by Dr. J. W. Bischoff, the organist of my church), I wrote the other stanzas.'

The hymn was taken up at once by the Methodists. On one occasion, five meetings of different organizations at

Ocean Grove were heard to conclude their worship by its use. It has been translated into many languages. Dr. F. E. Clark, president of the Christian Endeavour, says it followed him as a benediction hymn all round the world. It was sung at the grave of Mrs. President Hayes.

The author was born at Thornton, New Haven, January 2, 1828. He is a graduate of Middleburgh College, and Andover Theological Seminary. He is of Scottish and English descent. For nine years he has now been President of Howard University, Washington, District of Columbia. Dr. Rankin has written many poems and a few hymns, and has likewise done some translation from the German. But none of his hymns has gained anything like the popularity of this one.

ROBERT MURRAY was born at Earltown, Nova Scotia, December 25, 1832. He is a minister of the Presbyterian Church in Canada. Two hymns from his pen find a place in The Church Hymnary:—

Lord, Thou lov'st the cheerful giver,

which is a good hymn on Christian liberality; and

From ocean unto ocean

—a good hymn, but from its figures more suitable for use in America than in this country.

PHILLIPS BROOKS has but a slight connexion with hymnody. His single contribution is a very fine Christmas carol, which bids fair to find a place in all hearts in due time:—

O little town of Bethlehem.

It was written after having paid a visit to the birth-place of our Lord, in which the author spent Christmas Day, 1866.

Mr. Brooks was born at Boston in 1835. Having studied at Harvard College, he took orders; and became Rector of Holy Trinity Church, Philadelphia, in 1859. Ten years

later he became Vicar of Trinity Church, Boston, and in 1891 was consecrated Bishop of Massachusetts. He died 1893.

EDWARD AUGUSTUS COLLIER, the author of the hymn to the Trinity :—

Thou, Lord, art God alone,

is a Congregational minister at Kinderhook, New York State. He had a considerable part in the compilation of The American Church Hymnary. He is presently engaged in a revision of the Psalms, of which about 120 are now finished.

JOHN WHITE CHADWICK was born at Marblehead, Massachusetts, October 19, 1840. He is a graduate of the Cambridge Divinity School, and was ordained December 21, 1864, to the second Unitarian Church, Brooklyn, New York. He has written a few hymns.

Now sing we a song for the harvest :

is a good hymn for harvest thanksgiving services.

WILLIAM BRYANT, minister of the first Presbyterian Church, Michigan, was born at Brighton (England) in 1850 ; and went to the United States in 1871, where he prepared for the ministry, and was ordained in 1879.

The hymn :—

Standing forth on life's rough way,

is dated June 23, 1874, and was written for the *New York Daily Witness.* It has hitherto been attributed to William Cullen Bryant, the poet.

Dr. Louis F. Benson, editor of The Hymnal, published by authority of the General Assembly of the Presbyterian Church in the United States, sends us the following :—

'Among the most patient and humble-minded of men is our fellow Churchman, Rev. William Bryant. More than a year ago I had occasion to inquire into the facts of his life.

His biography, according to his own estimate of himself, runs in this way: "I was born in England in 1850, and ordained by the Presbytery of Troy, 1879. I have done nothing worthy of mention. I am now pastor of Mt. Clemens Church, and editor of the *Michigan Presbyterian.*"

'Now, no doubt, Mr. Bryant may be trusted as to dates and facts (if, indeed, a man is a competent witness to the date and place of his own birth), but I beg respectfully to question the accuracy of his statement that he has done nothing worthy of mention. He wrote the striking poem or hymn of intercession for the children, *Standing forth on life's rough way.* He wrote this piece, so he told me, while a resident of Elizabeth, New Jersey, on June 23, 1874; and first printed it in the *New York Daily Witness.* Since then the poem has been widely copied both here and abroad. It was inserted in the new hymnal of the Congregationalists in England, and in The Home and School Hymnal of the Free Church of Scotland; and quite recently the American Universalists here included it in their Church Harmonies.

'These statements would no doubt lead one to suppose that the fact of Mr. Bryant's writing this hymn had, in spite of his modesty, been often mentioned. But in truth it would almost seem as if there had been a conspiracy of silence as to that: for in each one of these three cases, as in most others, the poem is attributed to William Cullen Bryant. Through all this persistent ignoring of the facts on the part of editors of hymn-books and other people, Mr. William Bryant has chosen to remain silent or nearly so; enjoying, I dare say, the doubtful pleasure of having his verses attributed to a poet so eminent, and widely accepted as not unworthy of that poet.'

We cannot say that we altogether sympathize with Mr. Bryant in this matter of his hymn. Certainly hymnal editors in this country are not to be blamed for misattributing the hymn, when even in his own country his authorship

has not been known. A little sacrifice of modesty on Mr. Bryant's part would have put the matter of the authorship right; and we are surprised that Mr. Bryant did not see it to be his duty to act when his verses were being attributed to 'a poet so eminent.' Perhaps the situation was too humorous to be disturbed. We may be allowed to suggest that the hymn might not have been so speedily appropriated but for the mistake regarding its authorship. So the hymn launched upon the world as the work of William Cullen Bryant may, now that it has been accompanied so far, continue its mission, and do good service as the work of William Bryant.

Children's Hymns.

Thomas Osmond Summers was a minister of the Methodist Episcopal Church, in the ministry of which he occupied various charges.

He interested himself in hymnology, and was the author of at least two hymns, both of which have a place in The Church Hymnary:—

The morning bright,

and

The daylight fades,

are both good hymns, and are favourites in this country as well as in America; more especially the morning hymn, which is the more beautiful.

From the biographical index of Stevenson's Hymns for Church and Home we take the following account of the origin of these hymns:—'My first child was born in January, 1845. When she was a year old, as I was descending the Tombigbee River in a little steamer, I wrote a morning hymn for her on the back of a letter, transcribed it when I reached Mobile, and sent it to her at Tuscaloosa. That was the origin of *The morning bright!* . . . My second child was born in 1847, and for her I wrote *The daylight*

fades, so far as I can recollect about 1849.' Dr. Summers was born in England in 1812, and died in America in 1882.

ANNA BARTLETT WARNER, a sister of the author of Queechy, was born in New York City in 1821. She has shown interest in hymnology by her compilations and by her original compositions and translations. She edited Hymns of the Church Militant, 1858. Several of her original hymns are of considerable merit:—

Jesus loves me! this I know,

is a hymn specially suited to very little children;

The world looks very beautiful

has gained considerable acceptance. Both hymns are in nearly every hymnal for the use of children.

JULIA A. CARNEY is the writer of the hymn:—

Little drops of water.

This hymn had been laid alongside one by Dr. Brewer, and it has been suggested that Mrs. Carney got her inspiration from it. The author, however, disposes of that suggestion at once, for she writes (see notes at the end of The Church Hymnary):—'Written in 1845 by Julia A. Fletcher (now Mrs. Carney); Dr. Brewer's similar hymn was not written until 1848. *Little drops of water* was written while I was a teacher in the Boston Primary Schools; soon after it was printed in the Gospel Teacher.' So Dr. Brewer must have made use of Mrs. Carney's opening stanza, for both hymns begin with the same four lines! Dr. Brewer's hymn is as follows:—

Little drops of water,
  Little grains of sand,
Make the mighty ocean,
  Make the beauteous land.

Straw by straw the sparrow
  Builds its cosy nest,
Leaf by leaf the forest
  Stands in verdure drest.

Letter after letter,
  Books and words are made;
Little, and by little,
  Mountains level laid.

Drop by drop is iron
  Worn in time away;
Perseverance, patience,
  Ever win their way.

Every finished labour
  Once did but begin,
Try, and go on winning,
  That's the way to win.

FRANCES JANE VAN ALSTYNE (page 306). As is generally the case with great producers, the quality is unequal. Among the many hymns for children written by Mrs. van Alstyne a few are good.

Safe in the arms of Jesus,

is her best known hymn in this country. It was written in twenty minutes for W. H. Doane, a musician, who gave her the theme. We are not sure that we quite understand the hymn in some of its phrases, but it must surely be quite clear to the many who use it with appreciation!

If I come to Jesus,

is a simple little hymn which may prove useful.

WILLIAM ORCUTT CUSHING is the author of that simple and very pretty hymn for young children:—

When He cometh, when He cometh
To make up His jewels.

He was born at Hingham, Massachusetts, December 31, 1823; and has written several other hymns which have gained considerable reputation. Some of them are included in Mr. Sankey's hymn-books.

ROBERT LOWRY, the author of the popular hymn:—

Shall we gather at the river,

was born at Philadelphia, Pennsylvania, March 12, 1826.

Shortly after leaving Lewisburg University, where he graduated in 1854, he entered the Baptist ministry. He has ministered at various places in the States, and was for a time Professor of Belles Lettres in his own university.

Dr. Lowry has taken part in the compiling of several hymn-books for children, and takes great interest in everything hymnological. The hymn quoted was written on a sultry afternoon in July, 1864, in his study at Brooklyn. An epidemic was working havoc at the time, and the question of meeting with friends hereafter occupied the pastor's mind. When he had written the hymn, he sat down at the organ and composed the tune which is associated with it.

HORATIO RICHMOND PALMER is an extensive music composer. He has issued class-books on the theory of music, and has edited several hymnals. We are not aware that he has written more than one hymn:—

Yield not to temptation.

A correspondent writes: 'I travelled in Palestine with H. R. Palmer, the author of the words and music of No. 561. He told me that when he was thinking of the temptation around the young, the idea of the hymn flashed upon him. The first two verses came to him without any effort, but the third verse cost him much trouble.' The hymn was written in 1868, and first published in the *National Sunday School Teachers' Magazine.*

EMILY H. MILLER has written several hymns which have gained acceptance in both countries.

I love to hear the story

is one of these. It was written for *The Little Corporal*, of which Mrs. Miller was joint editor, and published in 1867. Mrs. Miller is the daughter of the Rev. Dr. Huntington, and was born at Brooklyn, Connecticut, October 22, 1833.

PHILIP P. BLISS was born July 9, 1838, at Clearfield, County Pennsylvania. When quite young he joined himself to the Baptists, but his life was latterly spent with the Methodists. He had a wonderful gift of song. He could not only write stirring Gospel songs, but he could compose suitable and attractive music for them. No American hymn-writer is better known in this country. Mr. Sankey has much to do with his popularity, having introduced many of his hymns to the British public at revival services held over the United Kingdom in 1874. Some of those hymns only require to be named in order to be remembered both in their words and music. *Almost persuaded now to believe; Whosoever heareth, shout, shout the sound; Light in the darkness, sailor; Only an armour-bearer; Standing by a purpose true; Ho, my comrades, see the signal;* and many more. Indeed, the greater number of the Gospel Songs and Solos sung by Mr. Sankey in this country were the compositions of Mr. Bliss. Literary merit there is little or none in these hymns, but they must be judged by other standards. They have been wonderfully blessed to the awaking of the careless and thoughtless.

God is always near me,

is the only hymn by this author in The Church Hymnary, a very simple and direct expression of the omnipresence of God.

Mr. Bliss met death by accident on December 29, 1876. He was travelling towards Chicago, when at Ashtabula, Ohio, a railway bridge gave way and the whole train was thrown into the stream below. Mr. Bliss might have escaped, but in an endeavour to rescue his wife from the flaming car he was lost.

XIV

THE MUSIC OF THE CHURCH

HYMNARY

XIV

It is not possible, within the compass of a single chapter, to deal with the music of The Church Hymnary in the detailed and exhaustive way in which the hymns themselves have been treated in the preceding chapters of this volume. All that can be attempted here is to give a short account of the method by which the tunes were selected and arranged, and a survey in very general terms of the body of musical material so brought together.

The preparation of suitable music for The Church Hymnary was entrusted to a specially appointed committee, consisting of seven representatives from the standing committees of each of the three co-operating Churches. At a later stage this number was increased by two additional members from each Church, and by representatives from the Presbyterian Church in Ireland.

The Music Committee held their first meeting on January 21, 1895, the Joint Hymnal Committee having by that date printed a Draft Hymnal for submission to the Supreme Courts of the several Churches.

At this meeting a Sub-Committee, consisting of three members from each Church, were appointed to prepare a provisional list of tunes for the hymns in the Draft. During the succeeding fifteen months this Sub-Committee held nineteen meetings, at which they gave full and

exhaustive consideration to the setting of each hymn. A very large number of hymnals and collections of tunes were consulted, and no available source was neglected from which good musical material might be procured.

In April, 1896, the Sub-Committee having completed their work, submitted their Report, in which they gave a provisional selection of one or more tunes for each hymn in the Draft. On the subject of alternative tunes they made the following statement: 'The Sub-Committee have suggested second or alternative tunes for a large number of hymns, not so much with a desire to multiply the use of second tunes as in order to facilitate the work of the Music Committee by giving a choice of suitable tunes from which one may be selected.'

In the course of the following year twelve meetings of the Music Committee were held; at which not only were the recommendations of the Sub-Committee carefully considered in detail, but opportunity was given to the members to bring forward any other tunes which they thought worthy of consideration. By these means every endeavour was made to secure the best and most suitable music for each hymn; and it is hardly too much to say that in order to attain this result, almost every possible source was examined and exhausted. It is right to state that in all cases of hymns already in use in the Churches, the tunes set to such hymns in the existing books received the first consideration, and were departed from only when there seemed to be good reason for a change.

At an early stage of their work, the Committee took into consideration the very important question of a Musical Editor; and they unanimously and unhesitatingly came to the conclusion that the musician to whom they could with the greatest possible confidence entrust the duty was Sir John Stainer, Mus. Doc., Professor of Music in the University of Oxford. They felt that Sir John Stainer's

life-long experience in everything that pertains to Church Music, as well as the character of his own contributions thereto, pointed him out as pre-eminently fitted for the work, should he be willing to undertake it. To their great satisfaction Sir John Stainer, after some consideration, agreed to accept the editorship; and it is only due to him to say that his services to the book have been simply invaluable. From first to last he spared no pains or trouble in order that the music might reach the highest standard of excellence, while at the same time he was always most ready to pay all reasonable deference and consideration to current usage and old associations.

The selection of tunes, when finally adjusted by the Committee, was submitted to the Editor, who went carefully through the whole and returned the same to the Committee with his criticism on each adaptation, noting his approval, disapproval, or suggestion, as the case might be. The Committee then discussed his conclusions in detail; deciding in each case whether his verdict should be accepted, or whether there were considerations, either of existing association or otherwise, which should be submitted to him before a final decision was arrived at.

The Committee then held several protracted meetings with Sir John Stainer personally, at which all the adaptations and other matters still in abeyance were fully and frankly discussed and disposed of.

It appeared both to the Committee and to the Editor that there were a number of hymns for which for various reasons it was desirable to get new tunes specially written; and Sir John Stainer was requested to send copies of the words of these to such composers as he thought would be most likely to do them justice. The Committee at the same time expressed their desire that he might see his way to write tunes for some of them himself. The result has been to enrich the book by many new tunes by some of the best

composers of the day, including a number of very fine compositions from the pen of the Editor.

The question of the arrangement and harmony of non-copyright tunes was left entirely in the hands of the Editor. In the books hitherto in use many of these tunes appear with variations more or less important in the melodies, and in nearly all of them different harmonies have been in use. In every such case the different arrangements and harmonies of the tune were submitted to Sir John Stainer, who was left entirely free to adopt one or other of them, or to reharmonize the tune as he thought best.

It will be seen from this short sketch of the Committee's proceedings that every care was taken to procure for each hymn the best possible musical setting, while at the same time paying due regard to the claims of existing usage. In order to show to what extent this latter consideration has affected the final result, it may be interesting to give a few figures founded on a comparison of The Church Hymnary with the three books hitherto in use in the Churches concerned. These books are, The Scottish Hymnal, The Free Church Hymn-book, The Presbyterian Hymnal, and The Presbyterian Hymnal for the Young, the two last being taken together as forming one book. Excluding for the purposes of the comparison the section consisting of Doxologies, Canticles, &c. (Nos. 626–49), and reckoning Nos. 30 and 31 as one hymn, The Church Hymnary contains 624 hymns. Of these, 171 are found in all three of the above-named books; 128 are in two out of the three; 198 are in one book only; and 127 are not found in any of them. As regards music, the 171 hymns found in the three books may be classified as follows:—60 are set to the same tune in all three; 49 have the same tune in two books, but a different one in the third; while 62 have a different tune in each book. It will thus be seen that the consensus in this respect is not by any means so great as is probably generally supposed. Out of 624 hymns

only 60 have hitherto been sung in all the Churches concerned to one and the same tune.

In no fewer than 57 of these, the tune hitherto in use has been retained; and it may not be out of place to name the three exceptions, and give the reasons for the change of tune. They are:—

(1) No. 170, *Tell me the old, old story.* The form of this hymn hitherto in use is in stanzas of eight lines, with a chorus or refrain at the end of each stanza. This refrain was not written or sanctioned by the authoress; and she objects to the hymn being printed otherwise than as she wrote it, namely, in four-line stanzas without refrain. A slight examination will show that this is the proper structure of the hymn. The well-known tune by W. H. Doane, found in all the books, cannot of course be sung to a four-line hymn without refrain, and the Music Committee were therefore debarred from using it, and had to find a substitute. In the circumstances they thought it best to get an entirely new tune, and they were thoroughly satisfied with that which was written at their request by Mr. Josiah Booth.

(2) No. 333, *For thee, O dear, dear country.* The tune hitherto set to this hymn is 'Munich,' an adaptation of a German chorale. This tune has never become popular, and the representatives of all the Churches were unanimous in thinking that it should be replaced by a tune somewhat brighter in character. The tune they selected was written by Dr. Charles Vincent for the hymn *The sands of time are sinking*; and at the Committee's request, Dr. Vincent kindly made a slight alteration in the last line to suit the metre of the hymn under consideration.

(3) No. 604, *Again the morn of gladness.* The tune 'Dresden,' to which this has hitherto been sung, is the proper tune of the hymn *We plough the fields and scatter*, and it was thought desirable to confine that tune to its own

hymn; giving, however, a reference to it, so that those who desire to do so might still use it for Hymn 604.

With these three exceptions, therefore, every hymn which has hitherto been sung to the same tune in the three Churches, will be found set to that tune in The Church Hymnary.

Of the 49 hymns having the same tune in two out of the three books, The Church Hymnary in seven cases retains *both* the tunes hitherto in use; in twenty-four cases the tune found in the two books is retained; and in three cases that found in the third book; so that only in fifteen cases out of the forty-nine are both the tunes in use rejected.

Of the 62 hymns having a different tune in each of the three books, one or other of these tunes has been retained in forty instances.

It is unnecessary to follow out this detailed analysis in regard to the hymns which have had a place in one or two only out of the three books, but it may be stated that of the 128 found in two of the books, fifty-five have had the same tune in both; and in forty-four of these cases, the tune has been retained in The Church Hymnary.

These figures appear to be a sufficient reply to those who may feel disposed to complain of undue interference with existing associations. It should be remembered that the Committee had to deal with the usage not of one Church but of three, and it will be seen from the statistics now given, to what a comparatively small extent there has been in these Churches identity of usage in the matter of the adaptation of tunes to hymns. No doubt in the case of hymns to which different tunes have been in use, the Committee might have inserted all of these as alternatives; but this would have been to defeat one of the principal objects for which the book was prepared, namely, to promote uniformity in the service of praise in our different Churches. It seemed to the Committee highly desirable

that advantage should be taken of the opportunity offered by the issue of the book, to secure that as far as possible each hymn should become wedded to its own special tune.

As already stated, the revision of the arrangements and harmonies of the tunes was left in the hands of the Editor, and to this matter he devoted very great care and attention. In the case of modern tunes (including all those of which the copyright has not yet expired) the harmony written by the composer has been adopted, a course which has not been uniformly followed by some recent editors. An example of this may be found in the tune 'Evan' by the late W. H. Havergal. In none of the books hitherto in use in Scotland has the harmony authorized by the composer been adhered to. It has been restored in The Church Hymnary. In regard to the older tunes, the harmony of which has never been considered as fixed, and as a matter of fact is found to vary with every fresh editor, Sir John Stainer has taken care to adopt a harmony of a vocal and congregational character, and free from modern devices inconsistent with the period to which the tunes severally belong. As to the melodies of these tunes, in many cases the original form has been departed from by almost universal consent: as, for example, the tune 'St. Matthew,' the original form of which will be found inserted as an alternative at Hymn 380 of Hymns Ancient and Modern. In this and all similar cases the current form has been retained. A few instances will, however, be found where the authentic form of the melody has been restored. One notable case is that of the tune 'Bethlehem,' the well-known adaptation from Mendelssohn's 'Festgesang.' Here the dotted minims in lines five, six and seven, and the absence of the slur on the last syllable of line six, are all in accordance with what the composer wrote. In some cases the authentic form of the tune has been in use in one book, while others have had it more or less altered, and in such the former has of course

been preferred. One example of this is the tune 'Holywood,' of which the original form as in Webbe's Collection is found in The Scottish Hymnal, while an altered form has been current in other books under the name of 'Dismission' and 'Augustine.' Another case is that of 'Angels' Song,' of which the form in The Free Church Hymn-book (with the exception of the third last note) is in accordance with the original, while in the other books the melody is altered and put into triple in place of common time.

Looking at the collection of tunes as a whole, it will be found that they are drawn from a great variety of sources, and from the Church music of all periods.

Of the old plainsong melodies in use in the Church previous to the Reformation, four have been included, and are set to the translations of the hymns to which they belong. These hymns are, *Corde natus ex Parentis* (32), *Veni, veni, Immanuel* (109), *Veni, Creator Spiritus* (136), and *Iam lucis orto sidere* (348). The arrangements of the two first by Sir John Stainer are published for the first time in The Church Hymnary.

From the early metrical Psalters in use in England and Scotland during the period immediately succeeding the Reformation the following tunes are taken: 'Abbey,' 'French,' 'London New,' 'Old 44th,' 'Rochester,' 'St. David,' 'St. Flavian,' 'St. Mary,' and 'Winchester'; while 'Commandments,' 'Old 100th,' and 'Old 134th,' come from the same period, but were originally drawn from the Huguenot Psalter of Marot and Beza.

A considerable number of tunes are by noted English Church composers of last century. Among these may be mentioned 'St. Anne,' 'St. Matthew,' and 'Hanover,' by general consent attributed to Dr. William Croft; 'St. James,' by R. Courteville, organist of St. James', Westminster; 'St. Bride,' by Dr. Samuel Howard; 'Darwall,' by the Rev. J. Darwall, who composed no fewer than 150 tunes, one

for each of the Psalms, the present being that for the 148th; 'Illsley,' by John Bishop, organist of Winchester Cathedral; 'Easter Hymn,' from a curious little collection called Lyra Davidica, published in 1708; 'Corinth,' 'Holywood,' and 'Melcombe,' from the collection of Samuel Webbe, published in 1792.

Largely owing, no doubt, to the impulse given by Luther to the cultivation of this department of Christian worship, the German Protestant Church has exceeded all others in the enormous number of hymn-tunes which it possesses. One book on the subject deals with no fewer than 8,808 separate tunes, and over 1,400 hymn-books. From this rich storehouse all modern hymn-books have largely borrowed, and The Church Hymnary is indebted to it for about sixty tunes. The sources from which these are taken range in date from the earliest books published in 1524, down to such recent collections as those of Kocher and Filitz. Among the German tunes are seven, which it is believed have not previously appeared in any hymn-book in this country. They are Nos. 34, 148, 191, 193, 210, 556, and 621. These have all been specially selected and arranged for the book by Sir John Stainer.

As might be expected, by far the greater number of the tunes are by composers who are still alive, or who have flourished during the last half-century—the period which has seen in all the Churches such a revival of interest in this part of public worship. Five composers, who have died within recent years, furnish between them no fewer than 138 tunes. These are: Dr. J. B. Dykes (45 tunes), Sir J. Barnby (32), Dr. W. H. Monk (25), Dr. H. J. Gauntlett (18), and Mr. H. Smart (18). Of tunes by composers still living, 31 are by Sir John Stainer, 26 by Sir A. Sullivan, and 15 by Dr. E. J. Hopkins. In addition to these, the Index contains the names of fully a hundred composers of the present day who are represented in the book.

As has been already stated, a number of tunes were specially written for the book at the request of the Committee. Of such new tunes there are 31 by various composers, besides 15 by the Editor himself.

In the Index of Tunes the greatest care has been taken to ensure accuracy in the names and dates of the composers, or of the sources of the tunes; and it is right to acknowledge that much of the information so given has been obtained from Mr. James Love's Scottish Church Music, an invaluable work of reference on the subject. Where the composer of a tune is unknown, the reference given is to the book or collection which contains the earliest appearance of the tune, so far as has yet been discovered. In a few cases, the evidence on this point being quite insufficient, it has been thought better to leave a blank, rather than perpetuate statements for which there is no sufficient authority.

XV

TABLE OF CONSENSUS

XV

In the following table, the contents of the principal hymnals in use in this country and in America, twenty-four in number, are collated. They are the following:—

1. Hymns Ancient and Modern.
2. The Scottish Hymnal.
3. The Free Church Hymn-book.
4. The Presbyterian Hymnal.
5. Church Praise (English Presbyterian).
6. Church Hymns (S.P.C.K.).
7. The Hymnal Companion.
8. Congregational Church Hymnal (Barrett).
9. Congregational Psalmist Hymnal (Allon).
10. Wesley's Hymns and New Supplement.
11. Baptist Hymnal.
12. Church Hymnal and Appendix (Irish Episcopal).
13. The Hymnal (Protestant Episcopal Church of U.S.A.).
14. The Hymnal (American Presbyterian).
15. Presbyterian Book of Praise (Canada).

Children's Collections.

A. Home and School Hymnal (Free Church of Scotland).
B. Presbyterian Hymn-book for the Young (U.P.).
C. School Praise (English Presbyterian).
D. Children's Hymn-book (Mrs. Brock).
E. Congregational Sunday School Hymnal.
F. Children's Worship (Congregational).
G. Methodist Sunday School Hymn-book.
H. The School Hymnal (Baptist).
I. Children's Hymns with Tunes (S.P.C.K.).

The table has been prepared primarily to show the catholicity of the selection made by the compilers of The Church Hymnary; and a glance over its pages will be sufficient to reveal that the hymns of the Churches in both countries are the hymns of The Church Hymnary. The consensus of taste is very suggestive and very remarkable.

But other interesting results are obtained. We can name the most popular hymns of the age, so far as inclusion in hymnals affords evidence of popularity; and surely the decision of the Churches as to what are the best hymns, if not the most popular in the general acceptation of that term, should be final. The hymnals which are presently in use have assumed their complexion as the result of a careful dealing with hymns for many years, and they contain what men in the best position to judge believe to be the best hymns, the most useful, and the most popular in a good sense. And here it is interesting to note that the hymns found in every hymnal are generally hymns of a high class.

Only one hymn finds a place in all the hymnals collated, and that hymn is:—

Sun of my soul, Thou Saviour dear.

So that hymn may be styled the greatest favourite, if not the most popular, of all hymns comprised in the twenty-four collated hymnals.

The following hymns appear in twenty-three of the twenty-four hymnals collated:—

Art thou weary, art thou languid?
As with gladness men of old.
From Greenland's icy mountains.
Hark! the herald angels sing.
Holy, holy, holy, Lord God Almighty.
I heard the voice of Jesus say.
Jesus, Lover of my soul.
Just as I am, without one plea.
Our blest Redeemer, ere He breathed.

The following are in twenty-two of the twenty-four hymnals:—

All hail, the power of Jesus' name.
Awake, my soul, and with the sun.
Jesus shall reign where'er the sun.
O day of rest and gladness.
O worship the King, all glorious above.
Rock of Ages, cleft for me.
Saviour, blessed Saviour, listen while we sing.

If we consider the Church hymnals alone, we find that no fewer than forty-two of the hymns of The Church Hymnary are included in all the hymnals collated.

If we refer to the Children's hymnals, we find that there are twelve of the compositions included in The Church Hymnary which have a place in each of the nine collated. These are:—

Brightly gleams our banner.
I heard the voice of Jesus say.
I think when I read that sweet story of old.
Jesus, high in glory.
Now the day is over.
Once in royal David's city.
Our blest Redeemer, ere He breathed.
Sun of my soul, Thou Saviour dear.
There is a green hill far away.
There is a happy land, far, far away.
There's a Friend for little children.
We are but little children weak.

The table further indicates the hymnals which most closely approximate in their contents to The Church Hymnary and to each other. Of the 639 pieces, The Canadian Presbyterian Book of Praise contains 435, and so bears the closest resemblance to The Church Hymnary of all the other hymnals. Next to it come Church Praise (English Presbyterian) with 372; The Scottish Hymnal with 357; The Congregational Psalmist Hymnal with 352; The American Presbyterian Hymnal with 335; and The Hymnal Companion with 310. The hymnal differing most in its contents

being Wesley's Hymns and New Supplement with 116. This can be accounted for by the loyalty of the Wesleyans to their own hymn-writer.

The children's collections approximating most nearly to The Church Hymnary are The Home and School Hymnal, with 226, and Children's Worship (English Presbyterian) with 213.

The table, which has been prepared with a considerable amount of difficulty, is exceedingly interesting and suggestive, and is capable of being used in many ways.

TABLE OF CONSENSUS

Church Hymnary		Church Hymnals															Children's Hymnals									
FIRST LINE	PAGE	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	A	B	C	D	E	F	G	H	I	TOTAL
[1] *A crown of glory bright*	277															1	1					1	1			4
A few more years shall roll	230	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1						1	1			17
A little child the Saviour came	82		1	1	1				1							1	1									6
A safe stronghold our God is still	58		1		1	1			1	1	1		1	1	1	1										10
Abide with me : fast falls the eventide	167	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1			1	1	1	1		21
Above the clear blue sky	76, 267			1	1	1	1		1	1			1	1		1	1	1	1	1	1	1	1	1		17
According to Thy gracious word	145		1	1		1		1	1	1		1	1	1	1	1				1						12
Again, as evening's shadow falls	306						1		1	1		1	1		1											6
Again the morn of gladness	279, 323		1			1				1						1	1	1	1	1				1	1	10
All glory, laud, and honour	40	1	1			1		1	1				1	1	1	1	1		1	1	1				1	14
All hail, the power of Jesus' name	176	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1		1	1	1	1	1		1	22
All is bright and cheerful round us	81						1					1					1			1				1		5
All our sinful words and ways	282																1									1
All praise to Thee, my God, this night	120		1	1	1	1	1			1			1	1	1	1	1				1	1				13
All things bright and beautiful	277		1			1		1								1	1	1	1	1	1		1		1	11
All this night bright angels sing	114																									0
All ye that pass by	136									1	1															2
Alleluia ! sing to Jesus	256	1	1				1	1					1	1	1											7
Almighty God, Thy word is cast	165									1			1		1											3
And now, beloved Lord, Thy soul	238	1	1										1													3
And now the wants are told	204	1	1					1	1						1											5
Angel voices, ever singing	216	1					1	1	1				1	1	1	1		1	1		1		1	1		13
Approach, my soul, the mercy-seat	143	1	1	1	1	1		1	1	1		1	1	1	1	1										13

[1] First lines of Children's Hymns are printed in italics.

FIRST LINE	PAGE	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	A	B	C	D	E	F	G	H	I	TOTAL
Arm of the Lord, awake, awake	180	...	1	1	1	1	...	1	...	...	...	1	...	1	...	1	...	...	...	...	...	...	...	...	...	8
Around the throne of God in heaven	270	...	1	1	1	1	...	1	1	...	...	...	1	...	1	1	1	1	1	1	1	1	1	1	...	17
Art thou weary, art thou languid	25, 81	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	...	23
As darker, darker fall around	258	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	0
As with gladness men of old	256	1	1	1	1	1	1	1	1	1	...	1	1	1	1	1	1	1	1	1	1	1	1	1	1	23
Asleep in Jesus! blessed sleep	234	...	...	1	1	1	...	...	...	...	...	...	...	1	1	1	...	...	...	...	...	...	...	...	...	6
At even, ere the sun was set	203	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	...	...	...	...	1	1	...	...	18
At Thy feet, our God and Father	224	...	...	1	1	1	...	...	...	1	...	...	1	...	1	1	1	1	...	...	...	...	...	1	...	10
Awake, my soul, and with the sun	120	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	...	1	1	1	1	1	...	1	22
Be still, my soul	67	...	1	...	...	1	...	...	...	...	...	...	...	...	...	1	...	...	...	...	...	...	...	...	...	3
Before Jehovah's awful throne	125	1	1	1	1	1	...	1	1	1	1	1	1	1	1	1	...	...	...	...	...	...	...	...	...	14
Behold a Stranger at the door	169	...	...	1	1	1	...	...	...	1	...	1	...	...	1	1	1	1	...	...	...	...	1	...	...	10
Behold us, Lord, a little space	214	1	...	...	...	...	1	1	1	1	1	1	1	...	...	1	...	...	...	...	...	...	...	...	...	9
Believing fathers oft have told	224	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	0
Beloved, let us love: love is of God	230	...	...	...	...	...	...	...	...	...	...	...	...	...	...	1	...	...	...	...	...	...	...	...	...	1
Beyond the holy city wall	277	...	1	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	1	...	...	...	...	1	3
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Blessed, blessed be Jehovah	—	...	...	...	...	1	...	...	...	...	...	...	...	...	...	1	...	1	...	...	...	...	...	...	...	3
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Gracious Spirit, Holy Ghost	197	1	...	...	1	...	...	...	1	1	...	1	...	1	1	1	...	...	...	1	...	...	...	...	...	9
Great God! and wilt Thou condescend	265	...	1	1	...	...	...	1	1	...	...	...	1	...	...	1	...	1	1	1	1	1	1	1	...	13
Great God of wonders! all Thy ways	290	...	...	1	1	...	...	...	1	1	1	1	...	...	...	1	...	...	...	...	...	...	...	...	...	7
Great God, we sing that mighty hand	171	...	...	...	1	1	...	...	1	1	...	1	...	...	1	1	...	...	...	...	...	1	...	...	...	8
Great King of nations, hear our prayer	207	1	1	1	1	1	1	1	1	1	...	1	1	...	1	1	...	...	...	...	...	...	...	...	...	13
Great Ruler of the land and sea	230	...	...	1	...	1	...	...	...	...	...	...	...	...	...	1	...	...	...	...	...	...	...	...	...	3
Guide me, O Thou great Jehovah	160	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	...	...	...	...	...	1	1	...	...	17

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Hail, gladdening Light	23	1	1	1		1							1	1												6
Hail, sacred day of earthly rest	212						1		1			1		1		1	1			1						7
Hail, the day that sees Him rise	135	1	1	1	1	1	1	1	1	1	1	1	1	1	1					1		1	1			17
Hail, thou bright and sacred morn	235		1							1					1	1										4
Hail, Thou once-despised Jesus	178			1	1	1	1	1	1		1	1	1	1	1	1							1			13
Hail to the Lord's Anointed	145	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1		1	1		1	1	1	1		21
Hallelujah! hallelujah! Glory be to	107																									0
Hallelujah! hallelujah! Hearts to	197	1		1	1		1	1		1		1	1	1	1											10
Hark! a voice! it cries from heaven	173					1										1										2
Hark! hark, my soul!	195	1	1	1	1	1		1	1	1		1	1	1	1	1	1	1	1	1		1		1		19
Hark! how heaven is calling	222				1																					1
Hark, my soul! it is the Lord	142	1	1		1	1		1	1	1			1	1	1	1				1		1				13
Hark! the herald angels sing	135	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1		1	23
Hark! the song of jubilee	145			1	1			1	1	1		1	1		1	1							1			10
Hark! the sound of holy voices	197	1					1	1	1	1		1	1	1	1	1				1					1	12
Hark! the voice of Jesus crying	302		1												1	1						1				4
Hark! 't is the watchman's cry	258					1		1		1			1			1	1				1					7
He is gone—beyond the skies	200					1		1		1		1					1			1						6
Heavenly Father, Thou hast brought us	246																1									1
Here, Lord, we offer Thee all that	215	1							1	1					1					1	1					6
Here, O my Lord, I see Thee face	230		1	1	1	1	1	1	1	1		1	1	1	1	1										13
Here we suffer grief and pain	267		1	1	1	1		1					1			1	1	1	1		1	1	1			13
His are the thousand sparkling rills	240	1	1										1													3
Holy Father, cheer our way	220	1		1		1	1		1	1			1	1									1			9
Holy Father, in Thy mercy	250	1														1	1									3
Holy Father, Thou hast given	222				1																					1
Holy, holy, holy Lord	146		1		1	1			1					1		1										6
Holy, holy, holy, Lord God Almighty	157	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1		1	1	1	1	23
Holy, holy, holy, Lord God of Hosts	16															1			1							2
Holy Spirit, hear us	282															1	1		1					1		4
Hosanna, loud hosanna	276		1	1	1	1										1	1	1	1		1	1	1	1		12

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Hosanna to the living Lord	158	1	1		1	1	1	1	1	1			1	1	1				1	1						13
Hosanna we sing	279	1				1				1				1			1	1		1		1	1	1		10
How are Thy servants blest, O Lord	122		1			1		1		1	1	1											1			7
How loving is Jesus	276		1			1											1	1	1			1				6
How shall I follow Him I serve	181				1	1			1	1		1			1											6
How sweet the name of Jesus sounds	142	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1		1	1		1	1		1	21
How welcome was the call	211	1	1			1			1	1							1									6
Hushed was the evening hymn	276	1	1	1	1	1	1	1		1		1		1	1	1	1	1	1	1	1	1	1	1	1	21
I am not worthy, holy Lord	211	1	1			1		1						1			1			1						7
I believe in God the Father Almighty	—																									0
I bow to thee, sweet Will of God	196				1																					1
I do not ask, O Lord, that life may be	242		1							1		1		1	1	1										6
I heard the voice of Jesus say	230	1	1	1	1	1	1	1	1	1		1	1	1	1	1	1	1	1	1	1	1	1	1	1	23
I lay my sins on Jesus	230		1	1	1	1		1		1		1	1	1	1	1	1	1	1			1	1	1		17
I love Thy kingdom, Lord	291		1	1					1	1				1	1	1							1			8
I love to hear the story	315	1	1		1	1		1		1		1	1			1	1	1	1	1	1	1	1	1	1	17
I think, when I read that sweet story of old	272		1	1	1	1		1				1	1	1		1	1	1	1	1	1	1	1	1	1	18
I want to be like Jesus	275		1					1								1		1			1	1	1			7
I will go in the strength of the Lord	303																					1				1
If I come to Jesus	314		1			1										1	1	1	1			1	1			8
If thou but suffer God to guide Thee	66									1					1											2
I 'm a little pilgrim	274		1	1	1	1										1	1	1	1		1	1	1			11
I 'm but a stranger here	232				1	1				1			1	1	1	1		1	1			1	1			11
Immortal honour, endless fame	41			1												1										2
In the field with their flocks abiding	280																1				1					2
In the hour of trial	146				1	1	1	1	1	1		1	1	1	1	1	1									12
In the name which earth and heaven	214		1				1				1			1												4
It came upon the midnight clear	300		1	1	1	1	1	1	1	1		1	1	1	1	1	1				1	1				16
It is a day of gladness	250																1			1						2
It is not death to die	296			1	1	1				1		1		1	1	1										8

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It passeth knowledge, that dear love...	243	...	...	...	...	1	...	1	...	1	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	3
I 've found a Friend ; O such a Friend	223	...	...	...	...	...	...	1	1	...	...	...	...	...	1	1	1	...	...	...	1	1	...	...	...	7
Jerusalem, my happy home.....	145	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	...	...	...	1	...	1	1	...	...	18
Jerusalem the golden.....	43	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	...	1	1	...	1	1	...	1	21
Jesus ! and shall it ever be	168, 175	...	...	1	1	1	...	...	1	1	...	1	1	1	1	1	...	1	...	...	...	1	1	...	...	13
Jesus, blessed Saviour	281	...	...	...	...	...	...	...	1	...	...	...	...	...	...	...	1	1	...	...	1	...	...	1	...	5
Jesus calls us : o'er the tumult	241	1	1	1	...	1	1	1	1	1	...	1	1	1	1	1	1	...	...	1	1	1	...	...	1	18
Jesus Christ is risen to-day	49	1	1	...	...	1	1	...	...	...	...	...	1	1	1	1	...	1	1	1	...	1	...	...	1	13
Jesus, from Thy throne on high	281	...	1	1	...	1	...	...	...	...	...	...	1	1	...	1	1	1	1	...	1	1	1	...	1	13
Jesus, high in glory	284	...	1	1	1	1	1	...	...	1	...	1	...	1	...	1	1	1	1	1	1	1	1	1	1	18
Jesus, holy, undefiled	282	...	...	1	...	1	...	...	...	...	...	...	...	...	...	1	...	1	1	1	1	...	1	1	1	10
Jesus, I my cross have taken	167	...	1	1	1	1	...	1	1	1	...	1	...	1	1	1	...	...	...	...	...	...	...	...	...	11
Jesus, I will trust Thee.....	243	...	...	...	...	...	...	...	...	...	...	1	...	...	...	1	1	...	1	...	...	...	...	1	...	5
Jesus, in Thy dying woes.....	218	...	...	...	...	...	1	...	...	...	...	...	1	1	1	1	...	...	...	...	...	...	...	...	...	5
Jesus is God ! the solid earth	196	1	...	...	...	...	...	...	1	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	2
Jesus is our Shepherd.....	267	...	...	1	...	1	...	...	1	1	...	1	...	...	...	1	1	...	1	1	1	1	1	...	...	12
Jesus lives ! no longer now	70	1	...	1	...	1	1	1	1	1	...	1	1	1	...	1	...	...	1	1	...	1	...	1	...	15
Jesus, Lord of life and glory	182	1	...	1	...	1	...	1	...	1	...	...	...	1	1	1	...	...	...	...	...	1	1	...	...	10
Jesus, Lover of my soul.....	135	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	23
Jesus loves me ! this I know	313	...	1	...	...	1	...	1	...	...	...	...	...	...	...	1	1	1	1	...	1	1	...	1	...	10
Jesus, Master, whose I am	245	...	1	1	...	1	...	...	...	...	...	...	...	...	...	1	...	...	...	...	...	...	...	...	...	4
Jesus, my Lord, my God, my All	233	1	...	...	...	1	1	1	1	...	...	...	1	1	1	1	1	...	...	1	...	...	...	...	1	12
'Jesus !' name of wondrous love	202	...	1	...	...	...	...	...	...	...	...	...	...	1	...	1	...	...	...	1	...	...	...	...	...	4
Jesus, Saviour, hear my call.....	307	...	1	...	...	...	...	...	...	...	...	...	...	...	...	1	...	...	...	...	...	...	...	...	...	2
Jesus shall reign where'er the sun.....	125	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	...	...	22
Jesus, stand among us	208	...	...	...	...	...	...	1	...	...	...	...	1	...	...	1	1	...	...	...	...	...	...	...	...	4
Jesus, still lead on.....	69	...	1	1	1	1	...	1	1	1	...	1	...	1	1	1	...	1	...	...	1	...	...	...	...	13
Jesus, Sun of Righteousness.....	66	...	...	...	...	1	...	1	...	1	...	1	...	...	...	...	...	...	...	...	...	...	...	...	...	4
Jesus, tender Shepherd, hear me	264, 273	...	1	1	...	1	...	1	...	...	...	...	1	1	...	1	1	1	1	1	1	1	1	1	...	15
Jesus, the very thought of Thee	42	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	...	1	...	1	1	1	...	21

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Jesus, these eyes have never seen	299	...	1	1	...	...	...	1	...	1	...	1	...	...	1	...	...	...	...	...	...	...	...	...	...	6
Jesus, Thou hast willed it	257	...	...	...	...	...	...	...	...	...	...	...	1	...	...	...	...	...	...	...	...	...	...	...	...	1
Jesus, Thou Joy of loving hearts	42, 299	...	1	1	1	1	1	1	1	1	...	1	1	1	1	1	1	...	...	...	...	...	...	...	...	14
Jesus, Thy blood and righteousness ...	69	...	...	1	1	1	...	1	...	1	1	...	1	...	...	1	1	...	...	...	...	...	...	...	...	9
Jesus, to Thy table led	207	...	1	1	1	1	1	1	1	1	...	1	1	1	1	1	...	...	...	1	...	...	...	...	...	14
Jesus, we are far away	218	...	1	...	...	...	1	...	...	...	...	...	...	...	...	1	...	...	...	...	...	...	...	...	...	3
Jesus, where'er Thy people meet.....	142	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	...	...	...	...	...	...	...	...	...	15
Jesus, with Thy Church abide.....	218	...	1	...	...	...	1	1	...	...	...	...	1	1	1	1	...	...	...	...	...	...	...	...	...	7
Join all the glorious names	126	...	1	1	1	1	...	1	1	1	1	1	...	...	...	1	...	...	...	...	...	...	...	...	...	10
Joy bells are sounding sweetly.....	284	...	1	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	1
Just as I am, without one plea	150	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	...	23
Lamp of our feet, whereby we trace ...	180	...	...	...	1	...	...	...	...	1	...	1	...	1	1	...	1	1	...	...	1	1	...	...	...	9
Laud and honour to the Father	39	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	0
Lead, holy Shepherd, lead us	22	...	...	...	1	...	...	...	...	...	...	...	...	1	1	1	...	1	...	...	...	...	...	...	...	5
Lead, kindly Light, amid the encircling	192	1	1	1	1	1	1	1	1	1	...	1	1	1	1	1	...	...	...	...	...	1	1	...	...	16
Lead us, heavenly Father, lead us	181	1	1	...	1	1	1	1	1	1	...	1	1	1	1	1	...	1	1	...	1	1	1	1	...	19
Lead us, O Father, in the paths of.....	301	...	...	...	...	...	...	...	...	...	...	1	...	1	1	...	...	...	...	...	1	...	...	...	...	4
Let us with a gladsome mind	118	...	1	1	1	1	1	1	1	1	...	1	...	...	1	1	1	1	1	...	1	1	1	1	1	19
Lift up your heads, ye gates of brass...	145	1	...	...	1	...	1	1	...	...	...	...	...	...	1	...	...	...	...	...	...	...	...	...	...	5
Light of the anxious heart	42	...	1	...	...	...	...	...	...	...	...	...	1	...	...	...	...	...	...	...	...	...	...	...	...	2
Light of the lonely pilgrim's heart.....	183	...	1	1	1	...	...	...	1	1	...	1	...	...	1	1	...	...	...	...	...	...	...	...	...	8
Light of the world ! for ever, ever	230	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	1	...	...	...	...	...	...	...	...	1
Light of the world, whose kind and ...	250	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	0
Little children, praise the Saviour	284	...	1	...	...	...	...	...	...	...	...	...	...	...	...	...	1	1	1	...	1	1	1	...	...	7
Little children, wake and listen	284	...	1	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	1	1	...	...	...	...	3
Little drops of water.....	313	...	1	...	...	...	...	1	...	...	...	...	...	...	...	1	...	1	1	...	1	1	...	1	...	8
Little travellers Zionward	266	...	1	...	1	1	...	...	...	...	...	...	...	...	...	1	1	1	1	...	...	1	1	1	...	10
Lo ! He comes with clouds descending	162, 179	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	...	1	1	1	...	...	...	...	1	19
Look from the sphere of endless day...	294	...	...	...	...	...	...	...	1	1	...	...	...	1	1	1	...	...	...	...	...	...	...	...	...	5
Look, ye saints ! the sight is glorious	173	...	...	1	...	1	...	...	1	...	...	...	1	1	1	1	...	1	...	...	...	...	...	...	...	8

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Lord, a little band and lowly	271		1		1	1										1	1	1	1		1	1	1	1		11
Lord, as to Thy dear cross we flee	207	1	1	1	1	1		1	1	1		1	1	1	1	1				1						14
Lord, dismiss us with Thy blessing	177		1	1	1	1	1	1	1	1	1	1	1	1	1	1						1	1		1	17
Lord God, the Holy Ghost	145	1	1	1	1	1		1	1	1		1				1										10
Lord, her watch Thy Church is keeping	209	1	1				1	1				1	1	1												7
Lord, I hear of showers of blessing	243	1	1	1	1	1		1	1	1		1		1	1	1						1	1			14
Lord, I would own Thy tender care	265	1	1	1				1									1				1	1	1			8
Lord, in this Thy mercy's day	191	1	1				1	1	1	1		1	1	1	1	1										11
Lord, in Thy name Thy servants plead	191	1	1			1				1			1	1												6
Lord, it belongs not to my care	119	1	1	1	1	1	1	1	1		1	1	1	1	1	1										14
Lord Jesus, are we one with Thee	251			1		1		1		1		1	1													6
Lord Jesus, God and Man	275	1					1													1					1	4
Lord, let mercy now attend us	—				1	1										1										3
Lord, now lettest Thou Thy servant	15					1																				1
Lord of mercy and of might	158			1			1	1	1	1			1	1	1							1	1			10
Lord of our life, and God of our	65					1	1	1	1	1			1	1	1											8
Lord of the living harvest	208		1			1	1		1	1		1	1	1						1	1	1	1			12
Lord of the worlds above	126		1			1	1	1	1	1	1		1		1	1							1			11
Lord, speak to me, that I may speak	245	1	1	1		1		1	1	1		1	1	1	1	1				1	1	1		1		16
Lord, this day Thy children meet	276		1				1			1						1					1					5
Lord, Thou lov'st the cheerful giver	309															1										1
Lord, Thy mercy now entreating	257		1													1				1						3
Lord, Thy word abideth	211	1		1	1	1	1	1	1	1			1	1	1			1		1	1	1	1		1	17
Lord, when Thy kingdom comes	206	1	1					1					1													4
Lord, while for all mankind we pray	232		1						1			1				1										4
Love Divine, all loves excelling	135	1	1	1		1	1	1	1	1	1		1	1	1	1						1	1			15
Loving Shepherd of Thy sheep	270	1	1					1		1				1							1	1				7
Lowly and solemn be	154								1	1		1														3
May the grace of Christ our Saviour	143	1		1	1	1			1	1	1	1	1		1	1			1			1	1			14
More love to Thee, O Christ	306			1	1					1				1	1	1	1									7

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Much in sorrow, oft in woe	147	...	1	1	1	1	1	1	1	1	1	...	1	1	1	1	...	...	...	1	...	...	...	...	1	15
My faith looks up to Thee	298	...	1	1	1	1	...	1	1	1	...	1	1	1	1	1	1	...	1	...	...	1	1	1	...	17
My God and Father, while I stray	153	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	...	...	1	1	...	...	20
My God, and is Thy table spread	171	1	1	...	...	1	1	1	1	1	...	...	1	1	1	1	...	...	...	...	...	...	...	...	...	11
My God, how wonderful Thou art	196, 204	1	1	...	1	1	1	1	1	1	...	1	...	1	1	1	...	...	...	1	...	1	1	...	1	16
My God, I thank Thee, who hast made	242	...	...	1	...	1	...	1	1	1	...	1	1	1	1	1	1	...	...	...	...	...	...	...	...	11
My God, is any hour so sweet	153	...	...	...	...	...	...	1	...	...	...	1	...	...	1	1	...	...	...	...	...	...	...	...	...	4
My heart is resting, O my God	240	...	...	1	...	1	...	...	...	1	...	1	...	...	...	1	...	...	...	...	...	...	...	...	...	5
My Lord, my Love, was crucified	121	...	...	...	...	1	...	...	1	...	...	...	...	...	1	...	1	...	...	...	...	...	...	...	...	4
My Saviour, be Thou near me	280	...	1	...	...	...	...	...	1	...	...	...	...	...	...	1	1	...	...	1	...	...	...	...	...	5
My soul doth magnify the Lord	13	...	1	...	...	1	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	2
My times are in Thy hand	181	...	...	1	...	1	...	1	...	1	...	1	1	1	1	1	...	...	...	...	...	...	...	...	...	9
Near the cross was Mary weeping	46	1	...	...	...	...	...	...	...	...	...	...	...	1	...	1	1	...	...	...	...	...	...	...	...	4
Nearer, my God, to Thee	235	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	...	1	1	...	...	1	1	...	...	19
No! not despairingly	230	...	...	1	...	1	...	1	...	1	...	...	1	...	1	1	...	...	...	...	...	...	...	...	...	7
Not all the blood of beasts	126	...	1	1	...	1	...	...	1	1	1	1	1	...	1	1	...	...	...	...	...	...	...	...	...	10
Not what these hands have done	230	...	...	1	1	1	...	...	1	1	...	1	...	...	1	1	1	...	...	...	...	1	...	...	...	10
Now God be with us, for the night is	62	...	...	...	1	...	...	...	...	1	...	...	...	...	1	1	...	...	...	...	...	...	...	...	...	4
Now lay we calmly in the grave	60	...	1	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	1
Now may He who from the dead	143	...	...	...	1	1	...	...	...	...	...	1	1	...	1	1	...	1	1	...	...	...	...	...	...	8
Now sing we a song for the harvest	310	...	...	...	...	...	...	...	...	...	...	...	...	...	...	1	1	...	...	...	...	...	...	...	...	2
Now thank we all our God	64	1	1	1	1	1	1	1	1	1	...	...	1	1	1	1	...	...	...	...	1	1	...	...	1	16
Now that the daylight fills the sky	38	1	1	...	...	...	1	...	...	1	...	...	...	...	...	...	...	...	...	1	...	1	...	...	...	6
Now the day is over	282	1	...	1	...	1	1	1	1	1	...	1	1	1	1	1	1	1	1	1	1	1	1	1	1	21
Now the labourer's task is o'er	214	1	1	...	...	1	1	1	1	1	...	1	1	1	1	1	...	...	...	...	...	...	...	...	...	12
Now to Him who loved us, gave us	182	...	...	1	...	1	...	...	...	...	...	...	1	...	...	1	...	1	1	...	...	...	...	...	...	6
Now to the King of Heaven	172	...	...	...	...	...	...	...	...	...	...	...	...	...	...	1	...	1	1	...	...	...	...	...	...	3
O Bread of Life, from heaven	49	...	...	...	1	...	...	...	1	1	...	...	...	1	1	...	...	...	...	...	...	...	...	...	...	5
O Christ, what burdens bowed Thy	242	...	...	1	1	1	...	...	...	...	...	...	...	...	...	1	...	...	...	...	...	...	...	...	...	4

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O come, all ye faithful, joyful and	48, 193	1	1				1	1	1	1		1	1	1	1					1	1	1	1		1	15
O come, all ye faithful, joyfully	48			1	1	1										1	1		1							6
O come and mourn with me awhile	196	1	1	1		1	1	1	1	1		1	1	1		1								1		13
O come, O come, Immanuel	49	1			1			1	1	1	1		1	1	1											9
O dark and dreary day	212																1			1						2
O day of rest and gladness	198	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1		1	1	1	1	1	1		1	22
O Father all creating	214	1	1			1			1							1	1									6
O Father, Thou who hast created all	71	1	1																							2
O for a closer walk with God	142	1	1	1	1	1		1	1	1	1	1	1	1	1	1										14
O for a faith that will not shrink	168	1	1	1				1				1			1	1										7
O for a heart to praise my God	135	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1						1	1			17
O for a thousand tongues, to sing	135	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1						1	1			17
O God, I love Thee; not that my poor	48	1				1	1	1	1			1		1	1											8
O God of Bethel, by whose hand	171			1		1	1	1	1	1	1	1	1	1	1	1	1		1		1	1	1			17
O God of love, O King of peace	211	1				1	1					1	1	1	1	1										8
O God, Thou art my God alone	146						1			1			1													3
O happy band of pilgrims	26, 81	1	1	1			1	1	1	1		1	1	1	1	1				1		1	1	1	1	17
O happy day, that fixed my choice	171			1	1	1			1	1	1	1	1	1		1						1	1			12
O happy home, where Thou art loved	72															1	1									2
O help us, Lord; each hour of need	159	1	1		1	1	1		1	1			1	1	1	1				1						12
O it is hard to work for God	196											1									1					2
O Jesus, I have promised	209		1	1		1	1	1	1	1		1	1	1	1	1	1			1	1			1	1	17
O Jesus, King most wonderful	42	1		1		1			1	1		1	1		1	1					1					10
O Jesus, Lord most merciful	210												1	1												2
O Jesus, Lord of heavenly grace	37, 76			1		1	1	1	1	1			1		1											8
O Jesus, Thou art standing	203	1	1				1	1	1	1		1	1	1	1	1	1			1	1	1				15
O Lamb of God, still keep me	251			1	1	1				1				1	1	1										7
O let him whose sorrow	70	1	1	1	1	1	1	1	1	1		1			1	1										12
O little town of Bethlehem	309													1	1	1	1				1					5
O Lord and Master of us all	297								1							1										2
O Lord, be with us when we sail	197	1	1				1			1			1	1	1	1	1									9

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O Lord of heaven and earth and sea ...	198	1	1	1	1	1	...	1	1	1	...	1	1	1	1	1	1	...	...	1	...	...	...	...	...	15
O Lord our God, arise	174	...	...	...	1	1	...	...	...	1	...	1	...	...	1	1	...	...	...	...	...	...	...	...	...	6
O Lord, turn not Thy face away	113	...	1	...	1	1	1	1	1	1	1	1	1	...	1	...	...	...	...	...	...	...	...	...	...	11
O love Divine, how sweet thou art.....	135	1	1	1	1	1	1	1	1	1	1	1	1	...	...	1	...	...	...	...	...	...	...	...	...	13
O love how deep, how broad, how high	48	1	1	1	...	1	1	...	...	...	...	1	...	...	1	...	...	...	...	...	...	...	...	...	...	7
O love that casts out fear	230	...	...	...	...	...	...	...	...	...	...	...	...	1	...	1	...	...	...	...	...	...	...	...	...	2
O Love that wilt not let me go	225	...	1	...	...	...	...	...	...	...	...	...	...	...	1	1	...	...	...	...	...	...	...	...	...	3
O North, with all thy vales of green ...	294	...	...	...	...	...	...	...	...	...	...	...	...	...	...	1	...	...	...	...	...	...	...	...	...	1
O Paradise ! O Paradise	196	1	1	...	...	1	1	1	1	1	...	1	1	1	1	1	1	...	...	...	...	1	...	...	1	15
O perfect life of love	210	1	1	1	...	1	...	1	...	...	...	...	1	...	1	...	...	...	...	...	...	...	...	...	...	7
O perfect Love, all human thought.....	248	1	...	...	...	...	...	1	...	...	...	...	1	1	1	...	1	...	...	...	...	...	...	...	...	6
O praise the Father; praise the Son ...	149	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	0
O quickly come, dread Judge of all ...	213	1	1	...	...	...	1	1	...	1	...	1	1	1	1	...	...	...	...	...	...	...	...	...	...	9
O sacred Head now wounded	42, 66	1	...	1	1	1	1	1	1	1	...	1	1	1	1	1	...	...	...	...	...	...	...	...	...	13
O Saviour, bless us ere we go	196	1	1	1	1	1	1	1	1	1	...	1	1	1	1	1	1	1	1	...	...	1	1	1	...	20
O Saviour, I have nought to plead	237	...	...	1	...	...	...	1	...	...	...	1	...	...	...	1	...	...	...	...	...	...	...	...	...	4
O Saviour, where shall guilty man.....	249	...	...	1	...	1	...	...	...	...	...	...	...	...	...	1	...	...	...	...	...	...	...	...	...	3
O sons and daughters, let us sing	49	1	...	...	...	...	...	...	...	...	...	...	1	...	...	...	...	...	...	1	...	...	...	...	...	3
O Spirit of the living God	145	1	...	1	1	1	1	1	1	1	...	1	...	1	1	1	1	...	...	...	...	...	...	...	...	13
O that the Lord's salvation	167	...	1	1	1	...	1	...	...	...	...	...	1	1	1	1	1	...	...	...	...	...	1	...	...	10
O the bitter shame and sorrow	224	...	...	...	...	1	...	...	1	...	...	...	...	1	...	1	1	...	...	...	...	...	...	...	...	5
O Thou through suffering perfect made	202	...	...	...	...	1	1	...	...	...	...	1	1	1	1	...	...	...	...	...	...	...	...	...	...	6
O Thou to whom in ancient time	293	...	...	...	1	...	...	...	1	1	...	1	...	...	...	...	...	...	...	...	...	...	...	...	...	4
O Thou who makest souls to shine.....	199	1	...	...	...	...	1	1	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	3
O Thou whose hand has brought us ...	234	...	...	...	...	...	...	...	...	...	...	1	...	...	...	...	...	...	...	...	...	...	...	...	...	1
O timely happy, timely wise	191	...	1	1	1	1	...	...	1	1	1	1	1	1	1	1	1	...	...	1	1	1	1	1	1	19
O what can little hands do	283	...	...	...	...	1	...	...	...	...	...	...	...	...	...	1	1	1	1	...	1	1	1	1	...	9
O what, if we are Christ's.....	210	...	1	1	...	1	...	...	...	1	...	1	1	1	1	1	...	...	...	...	...	...	...	...	...	9
O wondrous type ! O vision fair	48	...	1	...	...	...	...	...	...	...	...	...	...	1	...	...	...	...	...	...	...	...	...	...	...	2
O Word of God incarnate	203	...	1	...	...	...	1	1	1	...	...	1	1	1	1	1	1	...	1	...	...	...	...	...	1	12
O worship the King all-glorious above	180	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	...	1	1	1	1	...	22

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Object of my first desire	165		1		1	1				1			1			1										6
O'er those gloomy hills of darkness	160		1	1	1	1				1		1			1	1	1	1				1				11
Of all the thoughts of God that are	236																1									1
Of the Father's love begotten	39	1					1	1	1				1	1												6
Of Thy love some gracious token	174				1	1							1										1			4
On wings of living light	202		1												1		1	1	1	1					1	7
Once in royal David's city	276	1	1	1		1	1	1	1				1	1	1	1	1	1	1	1	1	1	1	1	1	20
One is kind above all others	264		1	1	1	1							1			1	1	1	1							9
One sole baptismal sign	257				1	1			1	1				1	1											6
One sweetly solemn thought	307				1	1		1				1		1	1	1										7
One there is, above all others	142			1	1	1		1	1			1	1		1	1	1		1		1	1	1			14
Onward! Christian soldiers	217	1	1	1		1	1	1	1	1		1	1	1	1	1	1		1	1		1	1		1	19
Oppressed with sin and woe	238		1						1	1		1														4
Our blest Redeemer, ere He breathed	149	1	1	1	1	1	1	1	1	1		1	1	1	1	1	1	1	1	1	1	1	1	1	1	23
Our day of praise is done	214	1		1	1	1	1	1	1	1		1	1	1	1	1		1				1		1	1	17
Our Father which art in heaven	—																1					1				2
Our God, our help in ages past	125	1		1	1	1	1	1	1	1	1	1	1	1	1	1										14
Part in peace: Christ's life was peace	236		1		1							1				1										4
Peace, perfect peace? in this dark	205	1	1	1		1		1	1	1			1	1	1	1							1			12
Pleasant are Thy courts above	167	1	1	1		1	1	1	1	1	1	1	1	1	1	1				1		1	1		1	18
Poor and needy though I be	265				1											1		1			1	1	1			6
Pour out Thy Spirit from on high	146			1	1	1		1	1	1		1	1			1										9
Praise God, from whom all blessings	120, 127								1								1									2
Praise, my soul, the King of heaven	167	1		1	1	1	1	1	1	1		1	1	1	1	1		1		1	1	1	1			18
Praise the Lord; sing 'Hallelujah'	249																									0
Praise the Lord! ye heavens, adore	183	1	1	1	1	1	1	1	1	1		1	1		1	1						1	1			15
Praise to our God, whose bounteous	214					1	1		1	1		1									1					6
Praise to the Holiest in the height	193	1	1	1	1		1	1	1	1				1	1											10
Praise ye Jehovah, praise the Lord	154			1		1				1		1				1						1	1			7
Prayer is the soul's sincere desire	147							1		1	1	1			1		1						1			7

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Present with the two or three	250																									0
Quiet, Lord, my froward heart	142		1	1	1	1		1	1	1		1			1	1										10
Rejoice, all ye believers	67			1		1		1						1	1											5
Rejoice, the Lord is King	136	1		1	1	1	1	1	1	1	1	1	1	1	1	1						1	1			16
Rescue the perishing	307		1			1		1								1	1									5
Rest of the weary	208				1				1	1						1		1			1	1	1			8
Return, O wanderer, to thy home	292	1	1	1	1	1		1	1	1	1					1		1								11
Ride on ! ride on in majesty	159	1	1			1	1	1	1	1		1	1	1	1	1						1		1		15
Rock of Ages, cleft for me	163	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1			22
Round the Lord in glory seated	154		1		1	1	1		1	1		1	1	1	1											10
Safe in the arms of Jesus	314		1	1		1		1		1			1			1	1	1	1			1	1			12
Safely, safely gathered in	250	1	1						1	1				1		1	1			1						8
Saviour, again to Thy dear name we	214	1	1	1	1	1		1	1	1	1	1	1	1	1	1	1			1		1	1	1		19
Saviour, blessed Saviour	213	1	1	1	1	1	1	1	1	1		1	1	1	1	1	1	1	1	1	1	1	1	1		22
Saviour, breathe an evening blessing	181		1	1	1	1	1		1	1		1	1	1	1	1						1	1			14
Saviour, like a shepherd lead us	265			1	1	1				1		1	1	1	1	1	1	1	1		1	1	1	1		16
Saviour, sprinkle many nations	305	1	1		1	1	1	1	1	1	1		1	1	1											12
Saviour, teach me, day by day	270								1					1	1	1					1	1	1	1		8
Saviour, when in dust to Thee	180	1	1		1	1	1	1	1	1	1	1	1	1	1	1										14
Saviour, while my heart is tender	268											1					1			1	1	1	1	1		7
Saviour, who Thy flock art feeding	294			1	1	1	1			1			1	1	1	1						1	1		1	12
See ! in yonder manger low	79		1																							1
See Israel's gentle Shepherd stand	171				1				1	1	1				1	1					1	1	1			9
Shall we gather at the river	314		1			1		1					1				1	1	1			1	1			9
Shine Thou upon us, Lord	214	1						1					1	1		1	1									6
Show pity, Lord	233								1	1		1														3
Sinful, sighing to be blest	208							1		1		1	1	1	1	1										7
Sing to the Lord a joyful song	208						1		1	1		1	1				1				1					7

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Sleep on, beloved, sleep	247																1									1
Sleep thy last sleep	197		1						1	1			1		1	1	1					1				8
Soldiers of Christ! arise	136	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1				1	1	1	1			19
Soldiers of the cross, arise	203	1					1		1			1		1	1						1					7
Sometimes a light surprises	142		1	1	1	1		1	1	1	1	1			1	1										11
Songs of praise the angels sang	145	1	1	1	1	1	1	1	1	1		1	1	1	1	1			1	1	1	1	1			19
Sons of labour, dear to Jesus	201	1																								1
Souls of men, why will ye scatter	196	1	1			1		1	1			1			1	1	1				1	1	1	1		13
Sound aloud Jehovah's praises	216		1				1							1												3
Speed Thy servants, Saviour	174		1		1			1	1	1	1		1	1		1										9
Spirit blest, who art adored	217, 218		1				1	1					1		1								1			6
Spirit Divine, attend our prayers	174		1		1	1		1		1	1	1	1	1	1	1		1				1	1			14
Spirit of God, that moved of old	241		1																							1
Stand up! stand up for Jesus	303	1		1		1		1	1	1		1	1	1	1	1	1	1	1		1	1	1	1		18
Standing at the portal	245								1	1					1	1	1			1	1					7
Standing forth on life's rough way	310								1	1							1				1	1				5
Star of peace to wanderers weary	270														1	1		1	1			1				5
Still on the homeward journey	83		1									1				1	1									4
Still with Thee, O my God	224				1	1				1		1			1	1						1	1			8
Summer suns are glowing	202		1	1	1	1	1		1	1		1	1			1	1		1	1	1	1	1	1		17
Sun of my soul, Thou Saviour dear	191	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	24
Sunset and evening star	252														1		1									2
Sweet feast of love Divine	183			1		1		1		1			1				1									6
Sweet is the solemn voice that calls	167		1									1				1										3
Sweet was the hour, O Lord, to Thee	183				1											1										2
Sweeter sounds than music knows	142			1	1	1										1		1								5
Take me, O my Father, take me	298				1	1			1						1	1										5
Take my life, and let it be	244		1	1		1		1		1		1			1	1	1	1	1		1	1	1	1		15
'Take up thy cross,' the Saviour said	301	1	1	1	1	1	1	1		1		1	1		1	1	1			1						14
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THE END

APPENDIX

HILARIUS, PICTAVIENSIS (p. 34). The morning hymn which ilary is said to have written for his daughter Abra is that ie beginning *Lucis largitor splendide*, the Latin text of which, ong with a translation, may be found in Dr. Hamilton acgill's Songs of the Christian Creed and Life (1876). rs. Charles has also contributed a fine rendering of the me hymn in The Voice of Christian Life in Song (1865). he companion evening hymn is probably lost, although *d coeli clara non sum dignus sidere*, the text of which can e seen in Mone, vol. i, has been mentioned in that con-exion. It is very doubtful if there are any hymns, with ie exception of the morning hymn referred to, which can ith any degree of certainty be attributed to Hilary, and uthorities are not satisfied as to its claims.

WESLEY, CHARLES (p. 132, l. 5 *supra*). The reference in is paragraph is unfortunately worded. It would suggest hat the Marquis Wellesley, Governor-General of India, nd the Duke of Wellington were one and the same person. hey were brothers, and the Marquis was the elder. Hence outhey's reference to Seringapatam, and to the tyrant of urope.

Charles Wesley was one of a family of nineteen, the oungest son, and eighteenth child. The youngest child f the family of Samuel and Susannah Wesley was a laughter, Kezia.

LYTE, HENRY FRANCIS (p. 167). The following hymns are based upon the Psalms indicated:—

Pleasant are Thy courts above	Psalm lxxxiv
Praise my soul the King of heaven	Psalm ciii
O that the Lord's salvation	Psalm xiv
Far from my heavenly home	Psalm cxxxvii
Sweet is the solemn voice that calls	Psalm cxxii

Henry Francis Lyte was born at Ednam, near Kelso.

WARING, ANNA LAETITIA (p. 240), was the second daughter of Elijah and Deborah Waring, members of the Society of Friends, and was born at Plas-y-Velin, Neath, Glamorganshire, in 1823. Miss Waring was baptized in the Church of England at Winchester in 1842, having left the Society of Friends two years before. Her hymn, *Father, I know that all my life*, was written at Clifton in 1845, where she died, May 24, 1910, in the 87th year of her age.

MAY, CATHERINE ELIZABETH (p. 249). Mrs. May, the writer of the hymn, *O Saviour, where shall guilty man*, was the only daughter of Sir Henry William Martin, Baronet, of Lockinge. She was born at Lockinge Park, February 19, 1808. In 1837 she was married to the Rev. George May, eldest son of George May, Esq., of Strode House, Herne, Kent, and died, his widow, September 12, 1873, at Totland, Isle of Wight.

FREER, FRANCES (p. 250), a member of The Catholic and Apostolic Church, was born March 16, 1801, and died in June, 1891. Her hymn, *Present with the two or three* (1868), is in the C. A. Church Hymns for the Use of the Churches, 1871, and other collections.

DOBREE, HENRIETTA OCTAVIA DE LISLE, *née* BAYNES (p. 250), was born in 1831, and died November 26, 1894. In her latter days she left the Church of England, and united herself to the communion of the Roman Church. She wrote several hymns, some of which appear in Mrs. Brock's

Children's Hymn Book (1881), and bear the initials E. O. D. *Safely, safely gathered in* appeared for the first time in that collection, and has since found its way into other hymnals.

HERNAMAN, CLAUDIA FRANCES, *née* IBOTSON (p. 250), was born at Addlestone, Surrey, October 19, 1838. Her husband, to whom she was married in September, 1858, the Rev. J. W. D. Hernaman, was an Inspector of Schools. Besides being the writer of many original hymns, she did good work as a translator from the Latin. Some of her translations may be seen in The Altar Hymnal (1884). *This is a day of gladness* was written for Girls' Friendly Societies, and is included in Mrs. Brock's Children's Hymn Book. Mrs. Hernaman died October 10, 1898.

JENNER, HENRY (p. 257), son of H. L. Jenner, D.D., at one time Bishop of Dunedin, was born in 1848. His hymn, *Jesus, Thou hast willed it*, was written in 1870 for the anniversary of the Society for Promoting the Unity of Christendom. The first occasion on which it was sung was in procession at St. Michael's, Shoreditch, 1870.

CARY, PHOEBE (p. 277). The statement that the hymn, *A crown of glory bright*, is by Alice Cary, and is to be found in the Lyra Sacra Americana, would seem to be erroneous. But did Phoebe Cary write it? It is very doubtful. The hymn is not in that collection, nor is it in any volume published by Phoebe or Alice Cary, and it is not in their collected works published after their death. The earliest occurrence of this hymn is in C. C. Mudge's Sabbath Chimes, published at Brooklyn, 1859, where it is set to the well-known tune of 'Heaven is my home', the changes being:—

Ver. 1, line 6 And keep it in my view.
Ver. 2, line 6 My Saviour and my guard.

It occurs also in The American Sunday School Hymn Book, compiled by a committee of New York pastors and super-

intendents, and published by The American Sunday School Union in 1860. In neither case is the name of the author given. It occurs again in Bradbury's Plymouth Sabbath School Collection (N. Y., 1865) and there it appears in four verses. The first runs:—

A crown of glory bright,
By faith's clear eyes I see,
In yonder realms of light
Prepared for me.

Ver. 2, line 2 And keep the crown in view.
Ver. 3, line 3 And all my steps attend.
Ver. 4, line 4 My Saviour and my friend.

The tune is called 'One day nearer home', and inscribed 'From John M. Evans'. Each verse has a refrain:—

I'm nearer my home, nearer my home,
Nearer my home to-day;
Yes, nearer my home in heaven to-day,
Than ever I've been before.

The refrain is obviously taken in substance from Phoebe Cary's hymn, *One sweetly solemn thought*, and that fact may account for the entire hymn having been attributed to her. But who the writer of it was, we cannot tell.

Owens, Priscilla Jane (p. 279), was born of Scotch and Welsh descent, July 21, 1829, and was till recently engaged in educational work at Baltimore. For fifty years she has interested herself in Sunday School work, and most of her hymns were written for Children's Services. *We have heard the joyful sound* was adapted to the chorus 'Vive le Roi' in the opera 'The Huguenots'.

Brock, Frances Elizabeth Georgina, *née* Baynes (p. 282). The hymn, *All our sinful words and ways*, which finds a place in The Children's Hymn Book, edited by Mrs. Brock, and bearing the initials L. F., is that lady's own hymn. Mrs. Brock was born in Guernsey in 1827, and died there

in 1905. In 1848 she was married to the Very Rev. Carey Brock, Dean of Guernsey, who was from 1850 to 1892 rector of St. Pierre du-Bois, Guernsey.

McKeever, Harriet Burn (p. 284), was born at Philadelphia, Pa., August 28, 1807, and died at Chester, Pa., February 7, 1887. She was a school teacher, and conducted a successful girls' school at Philadelphia, where she is loyally remembered by many who were her pupils. She was a Protestant Episcopalian of the evangelical school, and most of her life was spent in religious work. For forty years she was the instructor of the Infant Sunday School of St. Andrew's Church, Philadelphia, and was a prolific writer of books for the young. The hymn, *Jesus, high in glory*, was from her pen, and may be found in her volume Twilight Musings (Philadelphia, 1857), where, at page 250, it is entitled An Infant Hymn.

Brooks, Phillips (p. 309). *O little town of Bethlehem.* This popular Christmas carol was not written till 1868, two years after its author had visited Palestine. It made its first appearance in the Christmas service of the Church of The Holy Trinity in Philadelphia, of which Mr. Brooks was then the pastor. There can be no doubt that it owes the popularity into which it immediately sprang to the attractive music to which it was set by Mr. Lewis H. Redner. In a very short time it was included in The Church Porch, a collection of Sunday School hymns compiled by Dr. Huntington, rector of All Saints' Church, Worcester, Mass., who gave to the music the name 'St. Louis'. That tune has been superseded in The Church Hymnary and other collections by the much more attractive tune to our mind, composed by Dr. Barnby, 'Bethlehem Ephratah'.

Collier, Edward Augustus (p. 310), was born in New York city in 1837, graduated at the University of that city

in 1857, and at Princeton Seminary 1860. He was ordained by the Presbytery of North River, November 6, 1860, as pastor of the Dutch Reformed Church, and has been minister at Kinderhook, N. Y., since 1864.

List of Hymn-writers in The Church Hymnary who died during the past twelve years.

LOWRY, ROBERT (p. 314), died November 25, 1899.

TWELLS, HENRY, Canon of Peterborough Cathedral (p. 203), died at Bournemouth, January 19, 1900.

STONE, SAMUEL JOHN (p. 218), died in London November 19, 1900.

BRIGHT, WILLIAM, D.D., Regius Professor of Ecclesiastical History, and Canon of Christ Church, Oxford (p. 204), died at Oxford March 16, 1901.

BLUNT, ABEL GERALD WILSON (p. 215), died February 8, 1902.

FARRAR, FREDERIC WILLIAM, D.D., Dean of Canterbury (p. 280), died at Canterbury February 22, 1903.

CLARKE, SAMUEL CHILDS, Vicar of Thorverton, Devon (p. 211), died at Penzance February 22, 1903.

THRING, GODFREY (p. 212), died September 13, 1903.

RANKIN, JEREMIAH EAMES, D.D. (p. 308), President of Howard University, Washington, District of Columbia, died 1905.

HENSLEY, LEWIS (p. 215), died suddenly in a railway carriage near Great Ryburgh, Norfolk, August 1, 1905.

BROCK, FRANCES ELIZABETH GEORGINA, *née* BAYNES (p. 282), died in Guernsey, December, 1905.

HEATH, ELIZA (p. 249), died at 4, The Cloisters, Gordon Square, London, December 25, 1905, in her 76th year.

GILL, THOMAS HORNBLOWER (p. 253), died 1906.

LUKE, JEMIMA (p. 272), died at Newport, Isle of Wight, February 2, 1906.

BICKERSTETH, EDWARD HENRY, D.D., Bishop of Exeter (p. 204), died in London, May 16, 1906.

MATHESON, GEORGE, D.D. (p. 224), resigned his position as senior minister of St. Bernard's, Edinburgh, July 26, 1899, and died suddenly at Avenelle, North Berwick, August 28, 1906.

COUSIN, ANNE ROSS (p. 241), died at Edinburgh, December 6, 1906, aged 83.

COGHILL, ANNIE LOUISE (p. 247), died 1907.

MIDLANE, ALBERT (p. 277), died at Newport, Isle of Wight, February 27, 1909.

POTT, FRANCIS (p. 216), died at Speldhurst, Kent, October 26, 1909.

WARING, ANNA LAETITIA (p. 240), died at Clifton, Bristol, May 24, 1910.

MACLAGAN, WILLIAM DALRYMPLE, D.D., Archbishop of York (p. 205), died in London, September 19, 1910.

To the foregoing list there are to be added the names of two contributors to this volume (p. v):—

MACMILLAN, HUGH, D.D., LL.D., died May 24, 1903.

MCCRIE, CHARLES GREIG, D.D., grandson of the biographer of Knox and Melville, died at Peebles, May 26, 1910.

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